

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

# DOCTOR WHO



THE **FIFTH**  
DOCTOR

## THE COMPLETE HISTORY



STORIES 123-125

ARC OF INFINITY,  
SNAKEDANCE  
AND MAWDRYN UNDEAD









BBC

# DOCTOR WHO

THE COMPLETE HISTORY

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ARC OF INFINITY

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SNAKEDANCE

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MAWDRYN UNDEAD

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**BBC**  
**DOCTOR**  
**WHO**  
**THE COMPLETE HISTORY**

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'THE BRIGADIER DELIGHTED FANS  
ACROSS FIVE DECADES OF THE SHOW.'



# Welcome



**O**f all the recurring characters to appear in *Doctor Who* over the decades, few are more loved than Brigadier Alistair Gordon Lethbridge-Stewart. Played with military precision – and more than a twinkle – by Nicholas Courtney, the ‘Brig’ delighted fans across five decades of association with the show on television, in various spin-off videos and audio dramas, and as a popular guest at conventions

*Mawdryn Undead* [1983 – see page 84] brought the Brigadier back to *Doctor Who* after an absence of nearly eight years, and for me, this was the true beginning of the series’ 20th anniversary celebrations. This reminded the audience of just why we loved the character and just how indelible his contribution to *Doctor Who* was – past, present and looking to the future, where he would return for further guest appearances.

I was lucky enough to meet Nick on several occasions at conventions and never tired of hearing the tall tales he would spin during his entertaining and well-attended panels, not least the infamous eyepatch



story (which will make sense if you read the details of *Inferno* [1970 – see Volume 16]).

Later, I was privileged to work with the man himself through my involvement with the Big Finish audio dramas. He was as brilliant, kind, generous and as wickedly funny as you could hope for. He loved *Doctor Who* and the affection in which he was held by the fans, and to see him in action in front of the microphone is something I will never forget.

Nicholas Courtney passed away in 2011, but not before a return to the worlds of *Doctor Who* in a 2008 episode of *The Sarah Jane Adventures*. One last adventure, alongside Elisabeth Sladen as Sarah Jane Smith. Two of *Doctor Who*’s greatest.

But even now, the Brig’s influence and importance to *Doctor Who* is still being felt. References crop up all the time – the Eleventh Doctor’s devastation at finding his oldest and greatest of friends had passed away in *The Wedding of River Song* [2011 – see Volume 70]. The Tenth Doctor bemoaning his absence in *The Sontaran Stratagem/The Poison Sky* [2008 – see Volume 58]. And in Kate Lethbridge-Stewart, making her debut in *The Power of Three* [2012 – see Volume 71] ensuring the family legacy continues in UNIT and that “science leads”. It’s unlikely that we will forget the Brigadier any time soon.

*Mawdryn Undead* was the story that gave the Brigadier back to *Doctor Who*. A fitting moment for the Doctor to be reunited with his most loyal friend on the eve of his 20th birthday. The Doctor and the Brig – wonderful chaps, both of them.

*Mark Wright – Editor*

**Left:**  
The Brig  
returned for  
*Mawdryn  
Undead*.



## 1983 SERIES

'FOR THIS TWENTIETH ANNIVERSARY  
SERIES OF TIME-TRAVELLING ADVENTURE  
EVERY STORY FEATURED AN  
ELEMENT FROM THE SHOW'S PAST.'





# 1983 series

**T**he publicity for this 20th anniversary series of time-travelling adventures boasted that every story featured an element from the show's past. While this hadn't been something deliberately contrived, it was deemed a useful conceit for a production team flushed by the recent success of 1982's series' *Earthshock* – the return of old favourites the Cybermen had proved popular and the story itself had benefitted from an impressive production. The added

lustre of a serious milestone meant that anything with an element of nostalgia might attract attention.

To be fair, the 1983 series – situated during a period now often regarded as somewhat too keen to milk the past – isn't as backward looking as its critics might suggest. Omega's return in *Arc of Infinity* [1983 – see page 14] with the Gallifreyan solar engineer seeking a rematch having first appeared in the

## 1983 series

- ▶ *Arc of Infinity*
- ▶ *Snakedance*
- ▶ *Mawdryn Undead*
- ▶ *Terminus*  
(see Volume 37)
- ▶ *Enlightenment*  
(see Volume 37)
- ▶ *The King's Demons*  
(see Volume 37)
- ▶ *The Five Doctors*  
(see Volume 37)



## 1983 SERIES

1972/3 series in *The Three Doctors* [see Volume 19] is probably fair enough. In fact, in the context of the story, other characters like “my old friend Councillor Hedin” and Damon are given just as much weight as important characters from the Doctor’s past and yet have never been seen before. And although Borusa returns, he is once again played by a different actor and bears none of the characteristics of his previous incarnations, so is hardly an indulgence for the diehards. Everyone on Gallifrey in *Arc of Infinity* behaves as if they have known each other for ages, so it is unlikely any viewer is going to feel alienated when the baddie, revealed in Part Three, happens to be someone who tormented the Doctor in a story they might not have seen.

The Mara returns in *Snakedance* [1983 – see page 52], but as it only debuted the previous year it’s hardly tatty remnants

from the memory cupboard. The Brigadier’s return is a pivotal aspect of *Mawdryn Undead* [1983 – see page 84] and the story wouldn’t have worked with an unfamiliar figure filling his role in the serial. The ‘Every Story has an Element from the Past’ concept cheats rather by counting the Black Guardian as the returnee in *Terminus* [1983 – see Volume 37] – returnee because he first crops up in the previous story: so by that logic Jon Pertwee’s second series could have made the same claim for nostalgia buffs because of the Master’s regular returns. *Enlightenment* [1983 – see Volume 37] at least adds the White Guardian, who is again played by Cyril Luckham. This time though, he is a far cry from his Southern gent appearance in *The Ribos Operation* [1978 – see Volume 28] because now – like his arch-enemy – he appears to be

### Right:

The Brigadier returned for the anniversary series.







into taxidermal avian millinery. *The King's Demons* [1983 – see Volume 37] features the return of the Master, who at this point is beginning to look like a bit of a regular feature in the show again, though even the Doctor admits that his plan this week is more on the pesky scale than the apocalyptic. The cancellation of this series' intended Dalek-filled climax means that *Doctor Who* had to wait until later in the year to give itself a huge send-off when *The Five Doctors* [1983 – see Volume 37] turns up – it is this anniversary story that retrospectively denotes everything that has occurred previously in the year as a party that comes with free rose-tinted spectacles.

## 20th Anniversary

**T**his anniversary shindig distracts us from the fact that there are some unusual stories before it which, nostalgic headline grabbing aside, make for quite an offbeat set of scripts. *Mawdryn Undead*, for example, does two particularly novel things: firstly, for a show about time travel *Doctor Who* has, up to this point, rarely used it for storytelling purposes. Aside from *The Ark* [1966 – see Volume 7]

and possibly *The Face of Evil* [1977 – see Volume 26] (though its initial goings-on happen off-screen prior to the story's beginning), the Doctor revisiting an event he has influenced hasn't really happened within a story itself. Telling the tale in two different time zones may be water off a duck's back in the modern era of the show, but it opens up brand-new possibilities in the show's twentieth year. And unlike the earlier stories, we see the influential events (in 1977) and those influenced by them (in 1983) unfold on screen at the same time.

The second unfamiliar element is the motivation of the show's guest villain. While Mawdryn and his lot may be guilty of ambition and theft, within the story itself all they are trying to do is die. For a series where the cliffhanger is often "Kill them, kill them now", to have one which is "No, kill *us!*" is a beguiling beat. Tying it up with the memory loss of the Brigadier and introducing a new companion with a dark secret makes it a story that echoes forwards and backwards in time in terms of the show itself as well as the storytelling.

### Left:

Omega – an old enemy with a new face.

### Below:

The Doctor is prepared to sacrifice himself in *Mawdryn Undead*.





## 1983 SERIES



**Above:**  
Tegan is not  
keen on new  
companion,  
Turlough.

The new companion is mysterious schoolboy Turlough. Not for the first time *Doctor Who*'s producer tries to prevent the companion from becoming a cliché – from Liz (“scientist!”) via Sarah (“feminist!”) and Leela (“savage!”), the female sidekicks have been given bold character breakdowns in order to avoid the stereotypical. In a laudably daring move, producer John Nathan-Turner adds “attempted murderer!” to the list for Mark Strickson’s enigmatic schoolboy from outer space. It’s an interesting idea, even if it does mean that he has to spend most of *Terminus* stuck in a ventilation shaft lest every cliffhanger be resolved by him slipping on a banana skin just as he’s about to stab the Time Lord or falling down a manhole before he can pull the trigger on his sniper rifle. Mark Strickson

makes the character suitably surly and intriguing and the character’s redemption at the end of *Enlightenment* brings a neat story arc to a philosophical conclusion and adds an interesting new dynamic to the TARDIS crew.

His arrival is bad news for Nyssa, who, left to her own devices to charge around Gallifrey zapping guards, proves that she can be more than capable when not fighting for supremacy in a crowded console room. She gets her moment in the Gallifreyan sun because of the temporary disappearance of Janet Fielding’s Tegan – absent from Part One of *Arc of Infinity* in order to convince viewers that her false departure at the end of *Time-Flight* [1982 – see Volume 35] a year earlier might have been the real thing. This manipulation of the viewers’ expectations



of what the companion role might be and how long they might last (especially coming so quickly after the death of Adric) shakes up the sometimes cosy Doctor-companion dynamic.

## Davison's Doctor

**I**f his companions are breaking interesting new ground, then Peter Davison's Doctor continues to make his mark. Breathlessly running about the universe with a mixture of brash youngster and testy inner grandpa, this is a Doctor with an authority that transcends his youthful demeanour. He is righteously indignant as the ruling elite of Gallifrey decide that it would be easier to kill him than examine their own rotten core and the motives of their attacker in *Arc of Infinity*. In *Snakedance* he comes across to the Manussans like a blithering idiot but to the viewer as the sole voice of sanity by dint of us knowing one piece of information that they don't. It makes for a compelling method of storytelling as the decadent colonists blithely open the doors to evil while our hero cries into the



wind. He proves himself to be sympathetic to the plight of both the Brigadier and Mawdryn's mutants and insolent in the face of the arrogance of *Enlightenment's* Eternals but he's not just an intellectual and verbal jousting. He gamely scraps with both Valgard in *Terminus* and 'Sir Gilles Estram' in *The King's Demons* and he's not even averse to brandishing the odd gun if it means saving humanity and so destroying Omega – even though the regret etched in his face shows that the act was not an easy one for the Doctor to commit.

Omega is not the only nuanced villain this year. They are all an interesting bunch – many of them threats which operate on metaphorical levels as well as dramatic and existential ones. Omega simply wants to come home and will do anything to do so – cutting a very sympathetic figure as he slowly decays on a day trip to Amsterdam. We don't see the physical manifestation of the Mara until the end of *Snakedance* – and once again, it is at its least impressive in the flesh. The threat it creates in the story is the promise of its manifestation and the baleful effect that promise has on those whom it has infected (and indeed some,

**Above:**  
The Doctor –  
20 not out.

**Left:**  
Liza Goddard  
– and friend –  
guest-starred  
in *Terminus*.



## 1983 SERIES

like Ambril, whom it hasn't). Mawdryn and his cronies just want to die, and the Brigadier just wants to help, but both threaten to unleash chaos as a result of their actions. No one in *Terminus* is a bad guy bar the unseen company – the lazars are ill, the Vanir are slaves, and while Kari and Olvir are space pirates their only real crimes are against fashion. The Eternals are bored and want distraction, viewing humans with the same disdain we ourselves treat lesser species, while the Fitzwilliam family are a decent bunch who are manipulated by both the Master and Kamelion.

That the villain in the 20th Anniversary Special is revealed to be a returning and previously benign character (Borusa) gives suitable welly to the occasion, but he is guilty of vanity and ambition rather than genuine evil – and if he'd had a word with Mawdryn he might have learned that

immortality isn't all it is cracked up to be anyway. While *The Five Doctors* may well treat the 20th anniversary like a grand celebration – characters from the past making contributions both big and small, in jokes, favourite lines, and the first appearance of the legendary Rassilon – the preceding stories often eschew bells and whistles for unfolding in a more considered and thoughtful manner. *Snakedance* invests heavily in its characters, all of whom are given plausible backstory and motivation. It is about greed (Ambril), indulgence (Lon) and cultural decline more than it is about a big alien snake. The story is resolved with the help of Dojjen, a man so centred that he is not prey to the evil thoughts of self that destroy us, something which other protagonists this year could learn from.

Omega's tragedy is that he thinks he needs to come home to find himself and

**Below:**  
President  
Borusa craves  
the secret of  
immortality.







inner peace, the Brigadier has literally lost himself (and only finds himself again mentally by meeting himself physically) and the Eternals have no self unless partially feeding off others. The Doctor celebrates his TV milestone with all of his selves having a moment to shine after a series in which most of the characters' relationships with 'the self' have been troubled. "I'm definitely not the man I used to be," he says cheerfully, at one with himself again at the end of *The Five Doctors*.

Production-wise the show starts the first of its (up until its post 1985 series cancellation) annual trips abroad. No doubt inspired by the success of *City of Death* [1979 – see Volume 31], *Arc of Infinity* goes to Amsterdam for its most effective sequences although, if truth be told, the reasons for the story being set there are somewhat tenuous. The team has obviously learned from the previous year and the unconvincing snake of *Kinda* [1982 – see Volume 34] has been improved somewhat for the climax of *Snakedance* (even though such a creature was obviously beyond the show's budget in the first place but if you fault *Doctor Who* for ambition

then you've missed the point). Elsewhere, the model work in *Enlightenment* gives that story an ethereal grace – the shots of sailing ships in space is a winningly bizarre image and one of the most effective of this series. In an attempt to keep *Doctor Who* up-to-date, Kamelion the shape-shifting robot is introduced, but ultimately its rather haphazard technology (and the tragic death of its key operator) leaves it spending most of its time more on the edge of the cutting room floor than at the cutting edge of technology.

## Males, females and robots

**P**rior to the metallic metamorph's arrival, this series features the Doctor sharing the TARDIS with one male and two female companions, mirroring the line-up that had formed on the show 20 years earlier. After all, that's how it all started. By the end of the 1983 series, one of the females has been replaced by a robot, but viewers weren't to know that he'd spend the majority of his time aboard the TARDIS playing hide and seek while everyone who should be looking for him disappears off on adventures instead. His unremarked upon absence in *The Five Doctors* may have been a hint in this direction, but that story has so many returning characters that viewers could be forgiven for not worrying about the whereabouts of the crew's latest addition. The show ends its 20th series with a big celebration that really is stuffed full of elements from the show's past, and with much Who-ha going on elsewhere (the Longleat celebration weekend for example) the Doctor seems in the rudest of health with no indication whatsoever that in just two years he will be taken off air and struggling to survive.

But that's another story... ■

### Left:

Kamelion the shape-shifting robot.





# ARC OF INFINITY

➤ STORY 123

As a powerful being from the antimatter universe attempts to bond with him, the Doctor is urgently summoned to Gallifrey. To prevent universal catastrophe, the Time Lords intend to execute the Doctor!







'FOR A PERIOD, THE SERIES  
DID A GOOD JOB OF CAPITALISING  
ON ITS PAST SUCCESS STORIES.'



# Introduction

**H**ow do you set about celebrating a TV series that has been on the air for 20 years? In *Doctor Who*'s case the production team decided to take the Doctor back to his home planet, where he would encounter a legendary figure from Gallifreyan history whose power was being exploited by a corrupt member of the High Council of the Time Lords.

Of course, this description applies equally to *Arc of Infinity*, broadcast at the beginning of the year, and *The Five Doctors* [1983 – see Volume 37] which aired in November around the date of the anniversary. The former pitted the Doctor against Time Lord pioneer Omega, from the tenth anniversary story *The Three Doctors* [1972/3 – see Volume 19]. The latter resurrected Rassilon, another titan of Time Lord mythology who was first mentioned in *The Deadly Assassin* [1976 – see Volume 26].

In some ways *Arc of Infinity* primed us for *The Five Doctors*. It reintroduced the Doctor's old friend Borusa, who had featured in previous visits to Gallifrey in *The Deadly Assassin* and *The Invasion of Time* [1978 – see Volume 28], and was then revealed as the villain in the 20th Anniversary Special.

The inclusion of all these elements from the past, however, wasn't entirely about celebrating this impressive milestone. The preceding two series had brought back both the Master and the Cybermen – and, for a period, the series did a good job of capitalising on many of its past success stories. *Arc of Infinity* is the first of a new kind of series opener. With the exception

of Daleks cropping up from time to time, previous series had always kicked off with a new threat. Following *Arc of Infinity*'s use of Omega, new series tended to open with something from the past. The 1984 series opener *Warriors of the Deep* [see Volume 38] saw the return of both the Silurians and the Sea Devils from the early 70s. *Attack of the Cybermen* [1985 – see Volume 40], at the start of the following year, featured the Cyber Controller from 1967's *The Tomb of the Cybermen* [see Volume 10]. If the series hadn't been taken off air for 18 months, the 1985 series would have commenced with a rematch with the Celestial Toymaker – a villain from the First Doctor story of the same name [1966 – see Volume 7].

This new approach – using the series' past glories to kick start a new run – would also be evident when the series returned after a long break in both 1996 and 2005. ■

## Below:

Borusa and Thalia of the Time Lord High Council.





## PART ONE

**I**n the citadel on Gallifrey, a shadowy figure communes with a being of antimatter. Elsewhere in the building, two technicians, Damon and Talor, detect the illicit transmission of a Time Lord biodata extract.

In present-day Amsterdam, Colin and Robin are in need of somewhere to spend the night – so decide to sleep in a crypt which is being used as a pump house.

Damon confirms to Talor that it was the Doctor's biodata extract that was transmitted. After Damon has gone, Talor is killed. The shadowy figure reports to his master that bonding can proceed. [1]

The TARDIS is invaded by a whirling vortex that absorbs the Doctor. [2] The antimatter creature unsuccessfully attempts to bond with the Doctor.

Colin hears a noise in the crypt and investigates. A wall opens up, revealing a nightmarish creature which blasts him, [3]

causing him to vanish. Robin wakes and, seeing the creature, flees.

The temporal bonding is brought to the attention of the High Council of Time Lords. The antimatter being is shielded, but will soon decay. The Doctor locates the antimatter shield – a collapsed Q-star in a region called the Arc of Infinity, a gateway to the dimensions. The Doctor realises someone on Gallifrey must have provided his biodata extract. [4]

Commander Maxil orders Damon to recall the TARDIS and it materialises in the citadel security compound.

Robin returns to find Colin in a trance-like state, installing some alien machinery. [5] He checks into a hostel and is given a message for Colin – Colin's cousin will arrive at Schiphol Airport tomorrow.

The Doctor suspects the Time Lords intend to execute him to prevent the bonding. Damon unlocks the compound door; the Doctor and Nyssa try to reach the computer room. But they are caught by Maxil, who shoots the Doctor! [6]







## PART TWO

**T**he Doctor has only been stunned and is carried into the TARDIS. Maxil removes the TARDIS' space-time element to prevent it leaving.

Robin meets Colin's cousin at the airport – Tegan Jovanka! [1] He takes her to a café and tells her about recent events.

Maxil escorts the Doctor and Nyssa to the Council Chamber. There, they are greeted by Councillors Hedin, Zorac and Thalia and President Borusa. Borusa reports that the Matrix has been invaded by a creature from the antimatter universe. As it is trying to bond with the Doctor, they have no choice but to execute him. [2]

Tegan reports Colin's disappearance to the police but has no confidence in their ability to find him.

As the Doctor is led back to the security compound, Nyssa appeals to the High Council to reconsider, but Borusa says

there is no time – they must prevent the full bonding.

On his way to the compound, the Doctor is handed a printout by Damon. [3] Damon meets Nyssa and tells her he is certain the Doctor's biodata was accessed by a member of the High Council.

In the TARDIS, the Doctor asks to be left alone. Once he is unattended, he examines the printout – it is a copy of his bioscan.

Nyssa and Damon visit the Doctor. [4] He is convinced there is a traitor on the High Council and that Gallifrey could lose control of the Matrix. He asks Damon to provide a new space-time element for the TARDIS.

Robin takes Tegan to the crypt. [5]

The Doctor is led to the execution chamber and Borusa reads out the sanction of termination. Nyssa shoots the guards and bursts in. The Doctor tells her to give up her gun, and hands it to a guard. He steps onto the termination platform and is vapourised! [6]



## PART THREE

**T**he Doctor isn't dead. His mind is in the Matrix, [1] while his body remains in the execution chamber, shielded by an energy band.

Damon is fitting the TARDIS with a new space-time element when Nyssa returns, distraught.

In the computer room, the Castellan discovers the Doctor wasn't executed and orders Maxil to fetch Nyssa and Damon.

Tegan finds the alien machinery, then hides with Robin as Colin enters. The Castellan accuses Damon of interfering with the Doctor's termination; Nyssa is delighted to learn he is still alive. [2]

Tegan and Robin are blasted by the nightmarish creature. They find themselves in a TARDIS, where the antimatter creature detects that Tegan is known to the Doctor. [3]

In the Matrix, the antimatter creature informs the Doctor that it intends to

release him – if he gives his word not to interfere. The creature shows that he has Tegan hostage [4] then the Doctor returns to his body in the execution chamber.

The Castellan discovers who accessed the Doctor's biodata but remains convinced the Doctor is a traitor. He locks Damon and Nyssa in the computer room then informs Zorac and Thalia that the Doctor was helped to evade termination by the Lord President!

The Doctor finds Damon and Nyssa. Damon reports that a fusion booster was recently transported to Earth by order of the Lord President – they must see him at once. They reach the Council Chamber to see Hedin threatening the President at gunpoint. [5] He is giving the antimatter creature control of the Matrix – but the creature is not an alien. It is Omega!

The Castellan enters to arrest the President, then accidentally shoots Hedin. Borusa informs the Castellan that Hedin was the traitor but it's too late – Omega now controls the Matrix! [6]







## PART FOUR

The Doctor enters the Matrix to speak to Omega and asks to speak to Tegan. She tells the Doctor she is in Amsterdam in a crypt and says 'JHC' before Omega cuts her off. [1]

The Doctor returns to the TARDIS and dematerialises with Nyssa while Damon creates a diversion using a pulse loop.

The TARDIS lands in Amsterdam. The Doctor checks a phone book and finds that JHC stands for Jeugdherberg Central Youth Hostels. They must check every hostel on foot. [2]

On Gallifrey, Damon detects that Omega's transfer is imminent. In Omega's TARDIS, Omega clutches his head...

The Doctor and Nyssa are about to leave a hostel when the man on duty remembers there was an Australian in the previous day. He calls the other receptionist, who gives the Doctor a note reading "Frankendael". [3]

The Doctor and Nyssa rush to the crypt at Frankendael House and find the fusion booster. They are attacked by Omega's nightmarish servant, the Ergon, but Nyssa destroys it with its own blaster.

They enter Omega's TARDIS. Omega's transfer has finished and he removes his 'head' to reveal that he now has the body and face of the Doctor! [4] The Doctor warns him that he will soon revert to antimatter. He leaves and the Doctor adapts the Ergon's blaster so that it will destroy Omega.

Omega walks through Amsterdam, [5] but soon his body begins to decay. The Doctor and his friends pursue Omega until he is trapped at a sluice gate. The Doctor raises the weapon – he can either expel Omega or destroy him. Omega wills his own destruction, forcing the Doctor to shoot him. [6]

With Omega defeated and Colin on the mend, Tegan tells the Doctor and Nyssa that she can resume her travels with them.



'JOHNNY BYRNE WANTED A THREAT TO THE DOCTOR, AN EXTRA-DIMENSIONAL BEING WHICH COULD EXPLOIT THE WEAKNESS OF A TIME LORD.'



# Pre-production

**A**s production continued on Peter Davison's debut series as the Doctor in the late summer of 1981, the *Doctor Who* production office was already looking ahead to the 1983 series, which was set to be broadcast early in the year ahead of the series' 20th anniversary in November 1983. On Monday 3 August 1981, *Doctor Who*'s producer John-Nathan Turner asked BBC head of series and serials David Reid to bring forward the projected broadcast of the 1983 series to autumn 1982. This would allow the following series to be broadcast in the autumn of 1983 during the anniversary period. Nathan-Turner's request was subsequently turned down on the grounds it may have caused a delay on recording a further series of Peter Davison's hit BBC1 sitcom *Sink or Swim*.

## Amsterdam

**D**uring September 1981, script editor Eric Saward was busy selecting a group of writers to handle commissions for the 1983 series. One of those chosen was Irish writer Johnny Byrne; Saward had enjoyed Byrne's *The Keeper of Traken* [1981 – see Volume 33] although he was unaware of how heavily it had been rewritten by former script editor Christopher H Bidmead.

Nathan-Turner was determined to feature overseas filming for the second time in *Doctor Who*'s history – the first being the Paris location for *City of Death* [1979 – see Volume 31]. The venue selected was Amsterdam, partly because it was then

one of three production bases for BBC1's *Triangle*, a soap opera set on board a North Sea ferry. Nathan-Turner chose the venue before the story's details were finalised, which was later thought to be a mistake.

At the time, the character of Tegan Jovanka was being written out of the show at the climax to the 1982 series, *Xeraphin* (latterly *Time-Flight* [1982 – see Volume 35] to give a cliffhanger to end the series. However, it was always planned that actress Janet Fielding would not be leaving *Doctor Who*, and that Tegan would return; Saward considered this to be badly contrived.

Prior to Saward formally requesting a storyline from him, Byrne had had an idea for a serial set in London which concerned a time shift caused by an alien. The time shift was a phenomenon which Byrne called the Arc of Infinity, a naturally occurring bridge between dimensions which could be calibrated like an eclipse.

### Below:

Hedin, an old friend of the Doctor.





## Connections: Cyber-destruction

► The Doctor mentions that the TARDIS navigation system hasn't been functioning since the Cybermen damaged the console. This occurred at the climax to *Earthshock* [1982 - see Volume 35] as the Cyberleader was overcome by the Doctor with gold taken

from Adric's badge of mathematical excellence.



### Right:

Zealous and humourless, Commander Maxil meets the Doctor.

In particular, he wanted a threat to the Doctor, an extra-dimensional being which could exploit the weakness of a Time Lord; this presence would be signaled by regenerative horrors.

On Wednesday 30 September 1981, Saward telephoned Byrne, who was then working in California, and Byrne agreed to submit a four-part storyline to open the 1983 series. Byrne requested more information on both the character of Tegan (for whom he had not written) and the serials

comprising the 1982 series. A letter the following day confirmed Saward's specifications. Location filming was planned for Amsterdam and the narrative was to be strongly rooted there. Tegan – no longer an air hostess – was to be on holiday there, and accidentally involved in criminal activity (which the production office stressed should not be drug smuggling, diamond stealing, political in any nature, or the theft of Dutch Old Masters). Tegan's return would be in Part Two.

Byrne drafted his outline on Tuesday 15 December 1981. In *The Time of Neman*, the TARDIS arrives in an Amsterdam of the future where Nyssa senses evil. Earth's history has been tampered with and the planet was now dominated by a figure called Neman. The city inhabitants were the barbaric Anarchs, the black automaton guards known as Sweepers and the old citizen Resisters. Neman was the Avatar, an alien which could achieve existence only during a Time Lord's regeneration – hence the post-regenerative nightmares the Doctor had been suffering. Neman had also taken on the Doctor's



appearance. The Doctor and Nyssa returned to present-day Amsterdam, where a visiting Tegan had already mistaken the Avatar for the Doctor. Via a conglomerate called Neman Industries, the Avatar was systematically taking control of the minds of humanity, its aim being to create a living form in which it could find existence. The Avatar was defeated when the Doctor relived his regeneration.

The storyline was discussed and considered over the Christmas/New Year period. One point of immediate concern was that Byrne's use of Amsterdam as a location was not essential to the plot, and this would need to be more fully integrated in the final scripts. Nathan-Turner was keen to begin the new series by featuring





an old enemy – partly due to favourable reaction to the return of the Master in *The Keeper of Traken* – and gave Byrne a choice of two or three old villains to replace Neman. Byrne reluctantly selected Omega as being the most relevant to the plot (the character was also suggested by fan Ian Levine, who was acting as an adviser to Nathan-Turner at the time). Omega was an abandoned Time Lord stellar engineer who had featured in the 1972/3 story *The Three Doctors* [see Volume 19]. Although Omega had previously been obliterated, Nathan-Turner indicated to Byrne that it was not necessary to provide an explanation for his survival in the new script. With Omega in the first serial and the Mara returning in the second –

Christopher Bailey's *Snakedance* [1983 – see page 52] – a precedent was set for figures from the Doctor's past to reappear throughout the series.

Byrne wanted most of the Omega storyline to have taken place before the start of Part One, so that the serial's narrative would slowly unravel to reveal what had already been set up. Originally, Omega's return from the antimatter universe was to weaken the Doctor, triggering regeneration nightmares. This led to the concept of return of 'bonding' between the Doctor and Omega, which in turn suggested that Omega should have an accomplice on Gallifrey to transmit the Doctor's biodata to Omega, providing a fresh way to involve the Time Lords' homeworld.

## Depiction of Omega

Viewing *The Three Doctors*, Byrne was disappointed to discover that Omega had been portrayed as little more than a ranting psychopath, and set about bringing out other aspects of the character – notably his desire to exist alongside others, and his being aided by Hedin, a Time Lord councillor with a conscience. However, Byrne would come to feel that this aspect became lost both in rewrites and in the onscreen depiction of Omega as an evil force misleading Hedin; he had wanted to show a sympathetic side to the 'wronged' Omega, a figure akin to the fallen angel Lucifer – neither wholly good nor wholly evil.

Saward, keen to feature a Gallifrey story in the series,

### Connections: Temporal grace

► Nyssa asks the Doctor how the Cybermen were able to fire inside the TARDIS as the ship is supposed to be in a "state of temporal grace". This supposed ability of the TARDIS was previously mentioned in *The Hand of Fear* [1976 – see Volume 25] and *The Invasion of Time* [1978 – see Volume 28].





studied previous stories such as *The Deadly Assassin* and *The Invasion of Time* for continuity references. Bob Baker and Dave Martin, the writers of *The Three Doctors*, were paid a fee for the use of their character, Omega, but would not be terribly happy with the eventual outcome. The four scripts were commissioned under the title of *The Time of Omega* on Wednesday 13 January 1982, with a target delivery date of Wednesday 10 February.

As Byrne got to work, *Doctor Who*'s principal cast members – Peter Davison, Janet Fielding and Sarah Sutton – were recontracted for the 1983 series throughout February 1982. By now it had been decided that Nyssa would be written out in *Terminus* [1983 – see Volume 37], the fourth story of the series; accordingly, Sutton was contracted on Wednesday 10 to appear in only 20 episodes out of 26 before the end of the year. The number of shows in which Fielding was to appear was also in doubt; she was hired, also on Wednesday 10, to feature in 18 episodes to be made before the end of January 1983. Davison was booked on Thursday 11 for the full run of 26.

Writing partly in Mexico, Byrne submitted several drafts of his scripts:

Parts One and Two were originally delivered on Friday 26 February 1982, with further drafts (including Part Three) by Monday 1 March, and a third draft of Part One was delivered on Thursday 11 March. Acknowledging delivery of Part Three the following day, script editor Eric Saward indicated he wanted to save a lot of the film sequences for the climax of the serial. Part Four was delivered by Tuesday 30



## Right:

Omega is feeling a little under the weather.

March. The story had gained the title *Arc of Infinity* by the start of March.

The use of Amsterdam as an element in Byrne's long and complex narrative was felt to be both poor and to be restricted mainly to the climactic chase sequence – although the writer had attempted to justify the setting by devising a 'fusion booster' which operated below sea level. Byrne had intended the final runaround to depict Omega's slow disintegration – a facet drawn from the respective plights of both mutating fugitive Victor Caroon in Hammer Films' 1955 *The Quatermass Xperiment* (a remake of an earlier BBC serial) and the monster on the loose in Mary Shelley's 1818 gothic horror novel *Frankenstein* (and particularly the scene in the 1931 movie adaptation in which the creature met a little girl, which inspired Omega looking at the child who pushed his way in front of him to hear the barrel organ). Reasoning that a formless antimatter figure could reappear in any shape, Nathan-Turner insisted that Omega's appearance differed from his *The Three Doctors* presentation so that the

## Connections: Return to sender

- ▶ The Doctor says that the TARDIS' recall circuit had only been used twice before – presumably in *The War Games* [1969 – see Volume 14] and again in *The Hand of Fear* [1976 – see Volume 25], the only occasions this has been seen on screen.





fans would not guess his identity. Byrne particularly liked the scenes between Nyssa (whom he had created for *The Keeper of Traken*) and the Doctor, which he felt were good for Nyssa's character; he was conscious that she had not been properly developed by other writers.

Byrne's scripts had a distinctive opening: 'an area in shadow. Sound of a door opening... an unidentified figure moves into shot and up to a table... a panel slides back in the ceiling. From the recess... a strange-looking fitting descends to hold at about head level above the floor. It shoots down a cone of light... a humanoid figure resolves in the centre of the cone (this is Omega, but we don't reveal this until much later).' Omega's cohort was identified only as "Time Lord" in dialogue and stage directions.

Byrne elaborated upon the appearance both of Omega and synthetic creation the Ergon in the script for Part One. When first seen, Omega's form 'is in negative. His features flowing eerily in the weird forces at work in the cone. The rest of the figure

is in silhouette, the body slender and youthful and seemingly robed in a black form fitting jumpsuit. The overall figure has a ghostly, black edge around it, which, when seen in the positive is a cape... Omega's mask is tight fitting. Like a waxen mildewed skin clinging to the structure, of curiously youthful contours beneath... we do not recognise him as Omega, his earlier mask destroyed by the same forces which have destroyed his physical being.' The Ergon – as conceived by Byrne in the form of an unsuccessful experiment which Omega used on an assistant, and partly inspired by the character of Fritz in the film *Frankenstein* – was a 'hideous unhuman, wholly alien being. It is man-sized, thick bodied, it's [sic] skin glistening and studded with prickly ulcerous eruptions. It's [sic] skull narrows to an almost non-existent forehead. It's [sic] nose is beaked. The mouth and lips fixed in a terrifying jagged tooth-filled leer. It's [sic] hands are rudimentary stumps...'

## Senior Time Lords

**I**n Part One, Robin was originally seen outside a café which he then entered to join Colin who was on the phone to somebody (Tegan) whom he arranged to meet the next day and to whom he explained that he would be sleeping rough.

Originally, Cardinal Zorac was called Zoral, and the Lord President had no name, only being defined as Borusa in the camera scripts. Some of the terminology was also changed: in Part Two, there were references to the Time Rotor being removed from the TARDIS to immobilise

## Connections: Biodata

▶ Omega uses the Doctor's Time Lord biodata extract to attempt his return from the antimatter universe. It was the Doctor's biodata that allowed the Master to summon him back to Gallifrey in *The Deadly Assassin* [1976 – see Volume 26].



**Left:** The Time Lords take to the stage to perform their hit *Doctorin' the Tardis*.





## Connections: Where's Romana?

► The Doctor is accused by Thalia of failing to return Romana to Gallifrey after being ordered to do so – but the Doctor claims she chose to stay in E-Space. Romana travelled with the Doctor during his quest for the Key to Time before regenerating, and remaining in the E-Space universe at the close

of *Warriors' Gate* [1981 – see Volume 33].



**Below:**  
Time Lords  
gather to  
do business.

it, but this was changed to the space-time element in the console. There was also a longer debate about the Doctor's execution between the senior Time Lords; the Castellan suggested a firing squad which Hedin decried as a "barbaric notion", while Zorac suggested a humane drug to prevent suffering, with the Lord President agreeing that death should be instantaneous and confirming with the Castellan that the disintegration chamber was operative... although not active.

There was more dialogue

between Omega and the unseen Time Lord about how the former's appearance in the chamber had caused comment and

how the Doctor, a former Lord President, was conditioned to survive the execution. As with Part Two, there was also more dialogue referring to the death of Talor. There was an additional scene of Maxil and his guards hurrying to the security compound. Subsequently omitted dialogue had Damon explaining to Nyssa that the Castellan hated the Doctor because of "professional jealousy", that the Doctor became a choice to serve as Lord President; this was followed by material of the restored Doctor dodging the guards in the Capitol. Other short scenes featured Hedin moving across the city and gaining access to the President. At the end of the episode when the Doctor insisted that the President should shut down the Matrix, he mounted the dais and the crown descended... but suddenly it flared, the President's body jerked, and the crown was expelled from his head as he collapsed.







On Tuesday 13 April, Saward apologised to Byrne for the delay in sending him the revised Part Four script with its altered chase sequence. Saward later made timing edits on Part Four.

During Saward's timing edit on Part Four, a couple of sequences were excised from the start, losing some of Byrne's intended Omega/Hedin relationship and Omega's objective. There was a short scene in which Damon watched Omega in the computer room as the latter told the Doctor that now he was linked to the Matrix he could reverse polarity and become a Time Lord again; Damon attempted to operate the Matrix control when a warning light flashed and he withdrew his hand. There was then a short scene in the Council Chamber where – despite the Doctor's protests – the Lord President told Omega that Hedin was dead. Omega let out a moan of anguish and vanished. There was also a sequence where – as the Doctor headed for the TARDIS to depart for Amsterdam – the Castellan approached him in a corridor, apologising for allowing his personal

feelings to influence his judgement and saying that he intended to hand in his seals of office. The Doctor smiled, saying that he didn't think this was necessary. When the Doctor and Nyssa entered the crypt, Nyssa sensed evil and took out a staser which she had concealed on her person, to the Doctor's amazement. It was this weapon that Nyssa used on the Ergon when it entered the pumphouse, having been sent by Omega to destroy the Doctor. However, Omega willed the Ergon back to life and it attacked the duo again.

## Guest cast and crew

**T**he intention was to place the serial second in the new recording block – to be shot around May and June – thus hopefully affording better weather for the location shoot. *Snakedance*, which had no notable exterior sequences, could therefore be made in studio over March and April.

The director assigned to the serial was Ron Jones, a BBC staff member who had previously handled *Black Orchid* [1982 – see Volume 35] and who had stepped in at short notice to take over the troubled production of *Time-Flight* in January/February 1982. Set designer Marjorie Pratt was new to the programme, and came from mainly light entertainment and magazine shows. Costume designer Dee Robson, having previously worked on *The Hitchhiker's Guide to the Galaxy*, was to have joined *Doctor Who* with *Four to Doomsday* [1982 – see Volume 34] the previous year, but made her series debut on *Arc of Infinity* instead.

### Left:

The Ergon does Omega's dirty work.

## Connections: To have and to hold



▶ The Doctor asks Damon about Leela and her wedding – which he missed. Sevateem warrior Leela was a companion of the Fourth Doctor and chose to remain on Gallifrey with Commander Andred at the end of *The Invasion of Time* [1978 – see Volume 28]. The script suggests that Leela is still on Gallifrey.



## Connections: Privileged destruction

► Maxil is said to be privileged to preside over the destruction of a Time Lord, something that has only happened once before. This could refer to the apparent execution of Morbius in *The Brain of Morbius* [1976 – see Volume 24] or the order to staser the Master in *The Deadly Assassin* [1976 – see Volume 26].



Make-up artist Frances Needham had earlier worked on *State of Decay* [1980 – see Volume 33] and visual effects were given to Christopher Lawson, a recently promoted design assistant.

Interviews for guest cast members were held in early April 1982. At this time, Sean Arnold was considered for the role of the Castellan. Cast as Hedin was Malayan-born Michael Gough, an actor of some 40 years' standing with film credits including Hammer's *Dracula* and *The Boys from Brazil* and television credits spanning *The Avengers*

and *Suez*. Gough had been married to former 1960s *Doctor Who* companion Anneke Wills (Polly), and had played the Toymaker in the 1966 serial *The Celestial Toymaker* [see Volume 7]. Also considered for the role of Hedin were Glyn Owen (who had been in *The Power of Kroll* [1978/9 – see Volume 30]), William Lucas and Maurice Denham.

Winning out over actors such as Pierce Brosnan for the part of Maxil was Colin Baker, who was suggested for the role by

### Below:

The Castellan is suspicious of Nyssa and Damon.



assistant floor manager Lynn Richards after recalling his performance as the villain in *City at the Edge of the World*, a 1980 episode of *Blake's 7*. Then on tour with a production of Alan Ayckbourn's *Relatively Speaking*, Baker had become established on television after a part in the BBC2's *War & Peace* and his role as Paul Merroney in *The Brothers*; *The Brothers* had been one of Nathan-Turner's favourite shows. Baker remarked to his wife that, sadly, this small role meant he could now never play the Doctor...

## Foreign filming

A key concern in preparing the serial was the location shoot, particularly with reference to the Part Four chase sequence, which had been left largely undefined. Jones, Nathan-Turner and production manager Ralph Wilton approached the Amsterdam Tourist Board, who were keen to help out visiting film crews. On a recce carried out on Monday 26 April, Jones found the locations he wanted in a very small vicinity at the heart of the city; they included types of architecture which he felt were untypical of Holland. He also decided to stage the chase's climax on the lock gates of a canal, which would signify that Omega had nowhere left to run. Jones was accompanied on the recce by Wilton, Pratt, cameraman Fintan Sheehan and sound recordist Bill Wild.

On Thursday 29 April, a film readthrough was held. Peter Davison felt that the chance reunion of Tegan and the Doctor in Amsterdam was ludicrous, and there was no real reason for the serial to be set in the city. However, he and his co-stars – Janet Fielding and Sarah Sutton – were both excited by the prospect of foreign filming. ■





# Production

**O**n Monday 3 May, Peter Davison, Sarah Sutton, Janet Fielding – with supporting artistes Andrew Boxer (who had won his role over Jason Carter and Robin Hayter) and Alastair Cumming flew out from Heathrow at 8.15am to arrive at Schiphol Airport at 10.15am. The TARDIS was not required for filming.

Shooting on 16mm film began at Schiphol Airport's arrival hall, where the Part Two sequences of Robin waiting for and meeting Tegan were filmed from

10.30am. After lunch, the crew moved on to Muntplein in Amsterdam's Mint Tower Square from 2pm to film both the Part One scene in which Colin telephoned Tegan and then a sequence in which the Doctor, Nyssa and Tegan pursue Omega through a flower market. In this scene, Davison appeared first as the decomposing Omega (with a make-up of coloured Rice Krispies stuck to his face) and then as the Doctor. As it turned out, Davison was recognised by the Dutch public as Tristan Farnon, his character from *All Creatures Great and Small*. For

## Above:

Hedin: shaken, not stirred.



**Right:**

Damon is determined to help the Doctor.

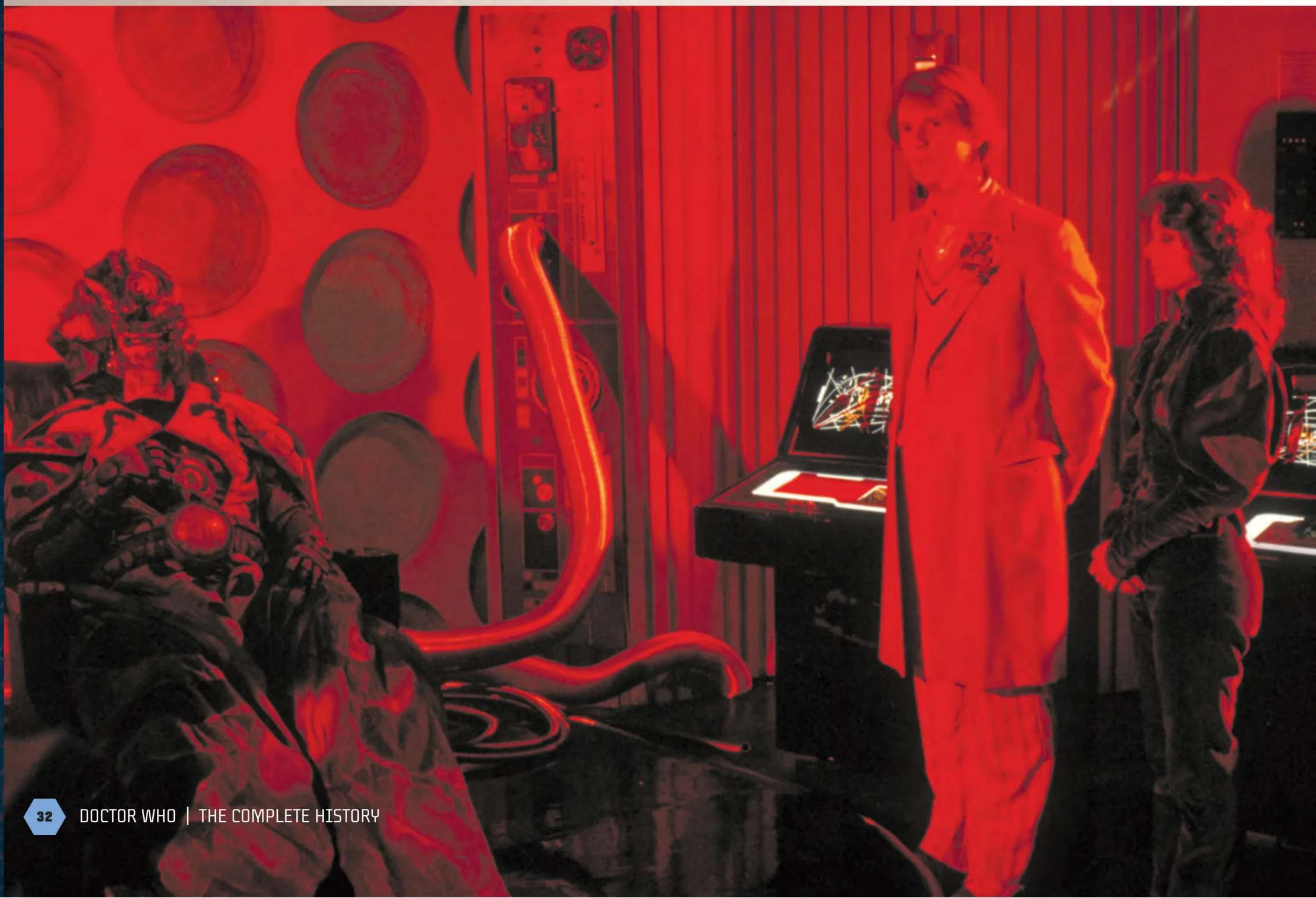
this serial, Sutton reverted to wearing Nyssa's 1982 series outfit of Traken jacket and trousers, having worn a new costume for the now-completed *Snakedance*. The final shoot of the day did not require any cast members and consisted of a shot of a KLM jet landing back at Schiphol Airport for Part Two scheduled from 4.15pm to 5.30pm. Jones found shooting at Schiphol far easier than at Heathrow four months earlier for *Time-Flight*, when he'd met with considerable cooperation problems. The cast and crew stayed at the Sheraton Schiphol Inn hotel during location filming.

John Nathan-Turner engaged in crowd control around Amsterdam, as lots of tracking shots were ruined by people pointing at the camera. An old lady whom he attempted to steer away from the shoot thought he was a thief and attacked him.

**Below:**

"Perhaps we should change the bulb...?"

The following day, Tuesday 4, shooting began at 9am at Blauburgwal and NZ Voorburgwal for shots of the fugitive decomposing Omega. Davison then became the Doctor for sequences at the nearby Bob's Youth Hostel showing Robin arriving in Part One and the Doctor and Nyssa leaving in Part Four. With Davison still as the Doctor, the TARDIS crew filmed elements of the chase scenes at Blauburgwal and an alley off Voorburgwal, followed by a canal scene behind the youth hostel for Part Four where the Doctor and Nyssa set off to find Tegan. After this, further scenes at Blauburgwal showed the Doctor and Nyssa rushing to the house and then the TARDIS crew pursuing Omega. The last sequence to be filmed before the 1pm break for lunch was of Nyssa and the Doctor colliding with







a woman on Herenstraat at the junction with Herengracht.

In the afternoon, shooting began at 2pm with the exterior of the police station at Lijnbaansgracht for Parts One and Two, and a scene between Robin and Tegan in the nearby streets. It was then planned to move to a nearby café to shoot dialogue between Robin and Tegan, although this was abandoned when production ran behind; it was rescheduled for studio. Scenes featuring the Doctor and Nyssa at a telephone box near the Hoopman Bodega on Leidseplein were shot next (here, Nathan-Turner appeared in shot while gesturing members of the public away from the cameras in his continued efforts to control the crowds). The collision with the chef in the alleyway was filmed on Sint Nicolaasstraat. The final scene of the day showed the Doctor and Nyssa searching for Tegan at the Vondelpark Youth Hostel in Zandpad; the crew was scheduled to wrap at 5.30pm. Ian Collier, cast as Omega (and who had previously been Stuart Hyde in 1972's *The Time Monster* [see Volume 18]), flew out from London to join the crew in the evening. Jones had cast him for both

his strong voice and physical resemblance to Davison; Malcolm Stoddard and Jonathan Newth (who had appeared in *Underworld* [1978 – see Volume 28]) were also considered.

Shooting began at 8.30am on Wednesday 5 with the scene of Davison's Omega listening to the barrel organ (provided by Mr G Perlee) at Amstelveld; while Davison changed, a shot for the TARDIS scanner screen was filmed at Prinsengracht. Additional barrel organ music for the serial was then recorded. Two pieces of traditional music were used in Parts One and Four: one minute, 10 seconds of the popular tune *Tulips from Amsterdam* (written as *Tulpen aus Amsterdam* by German entertainer Klaus-Günter Neumann in 1953) and 16 seconds of *Canal Song*.

## Location shoots

**B**ack at Amstelveld, the scene in which the TARDIS crew hears the organ music was filmed, then – with Collier taking over as Omega – the trio chasing past a flower stall near Prinsengracht. In the afternoon, from 2.30pm the crew moved to 'Huize Frankendael' – a landhouse built in 1659 – on Middenweg to film all the exteriors of the house/basement for the serial. Scenes with Davison as the Doctor were shot first and the sequence in which, as Omega, he spots a gardener last before the 5.30pm wrap. During the afternoon shoot at this location, Sarah Sutton split her cord trousers while descending into the crypt.

## Connections: New President



▶ A former tutor to the Doctor, the now President Borusa of Gallifrey had been seen on screen in two previous *Doctor Who* adventures, wearing different bodies each time. In *The Deadly Assassin* [1976 – see Volume 26] he held the office of Lord Cardinal and was played by Angus MacKay. In *The Invasion of Time* [1978 – see Volume 28], now played by John Arnatt, Borusa held the office of Lord Chancellor.





**Above:**  
Coming soon to  
BBC1: *The Maxil  
and Castellan  
Adventures*.

Thursday 6 saw filming from 8.30am at the Amstelsluizen lock and its surrounding streets, south of the famous Sarphatikade (Skinny Bridge); all these sequences – which required the regular cast, Collier, plus a few Dutch extras – formed chase scenes for Part Four. These scenes included Omega’s destruction (small flash

charges were sewn into the padded overalls worn by Collier) and ended with a shot of the decomposing Davison Omega seen by a young couple. Omega’s disintegration formed the afternoon’s filming from 2pm to 5.30pm. Because the shoot was running late due to bad weather, a joke planned by Peter Davison and Janet Fielding was not played; the pair had planned that when the Doctor produced the matter convertor, he would actually brandish something

they had picked up in one of the local adult shops...

It was after this heavy day of filming that the cast and crew enjoyed a night out in the city, with Janet Fielding attracting a lot of unwanted attention as they wandered into Amsterdam’s notorious red light district following a meal at an Indonesian restaurant.

## Photocall

**T**he final shooting day, Friday 7, began at 8.30am with the final scene showing the reformed TARDIS crew by the phone at the forecourt of Amsterdam Centraal railway station, and then picked up on a couple of chase shots with both the Davison and Collier versions of Omega at Dam and Damrak (Davison was almost hit by a tram in Dam). Shooting was scheduled to wrap at 1pm... and after several days of running on cobbled streets, Sarah Sutton found that her legs were hurting. It was on this final day that Nathan-Turner arranged a photocall for the regular cast to emphasise the overseas shoot. Five national papers and the Press Association sent photographers and took shots of the trio, with Sutton wearing her new outfit that had been designed for *Snakedance*; this, along with Fielding’s ‘boob-tube’, emphasised that the companions would lose their formal uniforms for something more glamorous. Nathan-Turner decided to play a joke on Alistair Loos of the *Daily Star*, claiming that Loos could have an exclusive photograph of a revealing new outfit – and then withdrawing his offer, allegedly because the press office thought that the costume was too sensational and had banned it. Fielding and Davison also rode a tandem along the Amstel Canal towpath for the press. That evening, cast

### Connections: What's in a name?

► Much of *Arc of Infinity* takes place on Gallifrey, home planet of the Time Lords. The Doctor first returned to his planet of origin in *The War Games* [1969 – see Volume 14], but this world would not receive the name Gallifrey on screen until *The Time Warrior* [1973/4 – see Volume 20].





and crew returned to London on the 8pm flight; the following day, papers such as *The Sun* (*On a Bicycle Made For Who!*), *Daily Express* (*Two on a bicycle made for Who ...*), *Daily Star* and Scotland's *Daily Record* all ran items related to the photocall.

Rehearsals began on Sunday 9 May at the BBC's Acton rehearsal rooms, where the cast was joined by Michael Gough and Colin Baker. The role of Damon was played by Neil Daglish (*Shada*'s Daniel Hill was also considered), while stuntman Gareth Milne was in mind to inhabit the Ergon costume, a task which eventually went to Malcolm Harvey, an actor who played small roles and undertook stunt work.

Studio recording began on the evening of Monday 17 May in BBC Television Centre Studio 1. The first evening, from 7.30pm to 10pm (the usual time for evening recordings), was spent on the scenes in the hostel for Parts One and Four, the café scene abandoned on location for Part Two and all the scenes set in the TARDIS corridor and console room for the serial. The 'bonding' scenes in Part One required the use of mirrorlon to ripple and distort

the picture, and the screen mounted into the TARDIS console carried text on the intergalactic region of Rondel which was an embellishment of the scripted dialogue. Visual continuity was maintained with the use of the TARDIS tool kit, previously seen in stories such as *Earthshock*, in Part Four. Colour Separation Overlay (CSO) was used for the bonding of Omega with the Doctor, and also for a shot of the Doctor and Nyssa in the distorting TARDIS corridor. During his first scene, Colin Baker found that his plumed helmet was too tall for him to wear when entering the TARDIS control room; naming the feathered headpiece 'Esmerelda' and referring to it as a chicken, the actor carried his helmet instead throughout the serial. Because of his rather large or 'arch' performance as Maxil, Nathan-Turner nicknamed Baker 'Archie'; at one of the producer's runs for the serial, he commented to the actor that the series was called *Doctor Who* and not *Commander Maxil*.

## Postponed scenes

Recording on Tuesday 18 began at 2.30pm with scenes in the companions' room on board the TARDIS for Parts Two and Three (complete with costumes from *Black Orchid* in the background), and also scenes in the crypt and its adjoining service passage. After a break for tea at 5.15pm, the evening recording was then scheduled to conclude the scenes set in the crypt as well as those in Hedin's office and in the Matrix. However, recording had run badly behind and the scenes in Hedin's office and in the Matrix had to be postponed for remounting in the second block. For the crypt scenes, dry ice was used to pour out of the entrance of Omega's TARDIS. CSO was used for the shots of the Ergon's

### Left:

Peter Davison and Janet Fielding looking sweet upon the seat of a bicycle made for two.





## Connections: Airport away-day

▶ Tegan arrives in Amsterdam at Schiphol Airport, which is located around 9km south-west of the city. The airport opened in 1916 as a military airbase, but following the end of the First World War, Schiphol gradually moved away from a military role to a fully civil aviation facility.



victims vanishing, flashing negative in the process.

The Ergon costume worn by Harvey was created by props firm Imagineering. Robson's idea was to see a creature which resembled a pile of old bones, and bone casts from Imagineering's neighbouring Oxford Scientific Films company were used to create an outfit inspired by the design work of surrealist painter HR Giger in the 1979 movie *Alien*, complete with a pterodactyl

skull head worn by Harvey as a hat. The costume caused a lot of laughter amid cast and crew, and the headpiece kept falling off when he tried to enter the crypt set through the doorway.

Rehearsals restarted on Thursday 20 at Acton; the second block concentrated on the Gallifrey sequences, and further guest actors joined the company. Playing Borusa was South African Leonard Sachs who had

a notable movie career before finding fame as the chairman of the BBC's *The Good Old Days*; he had played Admiral de Coligny in *The Massacre of St Bartholomew's Eve* [1966 – see Volume 7] but had done little acting in recent years, and although excited by the role was finding learning lines increasingly difficult. Second choice for this role was Bernard Archard (who had previously featured in *The Power of the Daleks* [1966 – see Volume 9] and *Pyramids of Mars* [1975 – see Volume 24], but Jones also considered Geoffrey Bayldon (who had been in *The Creature from the Pit* [1979 – see Volume 31]), Richard Vernon, Terence Alexander and the movie *Dr Who*, Peter Cushing.

Elspet Gray, playing Thalia, was known for stage farces with husband Brian Rix, films like *Goodbye, Mr Chips* and television series including *Catweazle*, *The Crezz* and sitcom *Solo*; she won the role against competition such as Honor Blackman, Lynda Bellingham and *Doctor Who* film companion Jennie Linden. Ron Jones cast Paul Jerricho as the Castellan after working with him on *Secret Army*; Jerricho

### Below:

The Gallifreyan winter nights just fly by.





was also a regular in *Triangle* (other actors under consideration were Peter Gilmore, Bernard Hepton, Patrick Stewart, Francis Matthews, Morris Perry, Edward Woodward and Charles Kay).

The second studio block spanned three days in TC1: Monday 31 May to Wednesday 2 June. Because of the need for a remount, recording on the first day began in the afternoon (scheduled for the usual time of 2.30pm to 5.15pm) with all the scenes in Hedin's office; this required the use of video effects and CSO to place a negative image of Omega into the picture. There were also many cutaway shots recorded of Omega and of Hedin's gloved hands.

## Electronic wobble effect

**A**fter this came the Matrix scenes for the final two episodes, again requiring the merging of various images via CSO to make it seem that each character (Omega, the Doctor and Tegan) was floating; Davison, for instance, balanced on a set dressed with blue CSO material. The characters were placed in shot over the Matrix model, a prop which consisted of perspex rods against a black backdrop over which played various lights. An electronic wobble effect was added to the picture and the camera was twisted to make the characters move about.

From Johnny Byrne's outline, Dee Robson produced a complex design for Omega's costume which incorporated an ornate mask and tunic with breastplate but omitted the scripted cape. As with the Ergon, Robson had engaged Imagineering to handle Omega's costume. The company's Richard Gregory crafted a fibreglass mask which incorporated lights that would flash whenever the actor inside spoke, and servos which would similarly



**Left:** Omega, the great hero of the Time Lords.

make the three flaps of Omega's mouth twitch (although this facility was not used on recording). For the 'bonding' scenes, in which Omega's body 'melted', a series of dummy rubber masks were also made. So pleased was Gregory with the design that he put his initials into the motif on the chestplate mounted on Omega's black and gold jumpsuit.

Ian Collier found that the Omega mask was a disaster, as he could not hear himself speak over the noise of the servos, which were intended to operate the light-activated jaw. Most of his lines had to be redubbed later. Due to this, the studio session overran its 5.15pm deadline by an hour to allow for a small amount of voice recording. The evening session began with sequences in Omega's TARDIS and its TARDIS chamber for Parts Two to Four. During these scenes, Boxer dubbed some dialogue for film sequences in Part One. There were also some more voice recordings for film sequences, and a great deal of time was spent setting up shots of Omega's head

## Connections: A friendly face

▶ Despite the fact that he has never been seen or referred to previously on screen in *Doctor Who's* history, Hedin is greeted by the Doctor as "my old friend Councillor Hedin".







**Above:** Peter Davison and Ian Collier rehearse a scene.

collapsing – although, as it transpired, this shot took too long to achieve and was postponed to the next afternoon along with the scenes in the computer room on Gallifrey for Parts One and Two.

Afternoon recording on Tuesday 1 June began by picking up on the shots of Omega writhing, his head oozing gunge –

after which Davison dubbed some dialogue for Part Four. Work then moved to the computer room (a set which incorporated a monochrome monitor to display the Doctor's biodata extract and an analysis of his termination from a Riley/Anchor text generator) for the scenes of Maxil entering in Part One and Damon studying the printouts in Part Three, plus some scenes in the corridor for Part Three.

After the sequence of the Doctor and Nyssa entering

Omega's TARDIS, recording switched back to the Computer Room for the scene in which Nyssa and Damon hear the Doctor being taken away for execution. After another insert of the slumped Omega in his TARDIS, the first scene of Talor and Damon in the computer room was recorded, followed by the final bonding explosion in Omega's TARDIS for Part Four and the murder of Talor in Part One. The confrontation between the Doctor and Omega was now recorded for the first time, with Collier removing the Omega headpiece to reveal his balaclava-clad features on the right of the screen while Davison played the Doctor on the left of the screen. The action now switched back to the computer room for scenes in Parts Two and Three which did not require Davison. Meanwhile the show's star donned the Omega outfit to record the other half of the Doctor/Omega confrontation. With a split-screen playback of the earlier recording (showing the Doctor) mixed into the camera shot,

### Connections: Matrix Data Bank

▶ The Doctor finds himself trapped within the Matrix on Gallifrey at the opening of Part Three. The Matrix made its first appearance in *The Deadly Assassin* [1976 – see Volume 26], and has been described as the “APC Net” or “Advanced Panotropic Network”. The

Doctor entered the Matrix in *The Deadly Assassin*.





Davison now mimed to Collier's dialogue as Omega to complete the effect.

In the evening, recording began with the Doctor entering the computer room in Part Three and continued with the scenes on this set for Part Four. After this came scenes set in the corridor/rest area on Gallifrey for Parts Two and Three, and then the scenes in the security compound where the TARDIS landed in Parts One and Two; there were numerous problems here with the 'automatic' doors as technicians got in shot. Finally, Part One shots of the TARDIS materialising were recorded.

## The name's Baker

**T**he final day, Wednesday 2, was spent on some more corridor sequences for Parts One to Three (postponed from the previous day); scenes set in the Council Chamber for the whole serial (with the Matrix crown hovering via CSO); the termination area for Parts Two and Three (with a CSO image of Omega; dry ice and extreme lighting used in the cliffhanger termination... much to the discomfort of

Peter Davison who almost passed out after multiple takes wreathed in the dry ice), the Castellan's office (a redress of Hedin's office) for Parts One to Three, a close-up of the explosion in the Amsterdam pumping house for Part Four, and a scene in a Time Lord's office for Part Two. Most of the Time Lord costumes seen in the serial came from stock (Damon wore Runcible's outfit from *The Deadly Assassin*) and while several new ceremonial collars were made, all of these carried the Prydonian seal rather than a variety from different Time Lord chapters. The final evening of taping was very hectic; Paul Jerricho recalled his final scenes being narrowly crammed into the schedule. As recording concluded, Colin Baker left the studio joking to Ron Jones: "Remember – the name's Baker!"

During studio recording on the serial, the *Doctor Who* team was visited by Mark Strickson who was due to join the team after the summer break to play Turlough; Strickson was astounded at the rate at which the crew worked in comparison with his experience on the BBC1 medical serial *Angels*. ■

### PRODUCTION

**Mon 3 May 82** Amsterdam: Schiphol Airport (Arrivals Hall/Runway); Muntplein (Flower Market/Telephone)

**Tue 4 May 82** Amsterdam: Blauburgwal (Chase/Old House); Nieuwezijds Voorburgwal (Tram lines); Bob's Youth Hostel, 92 Nieuwezijds Voorburgwal (Youth Hostel); Singel (Canal/Hostel); Herenstraat (Search/Streets); 219 Lijnbaansgracht Police Station (Police Station); Hoopman Bodega, 4 Leidesplein (Café/Telephone); Vondelpark Youth Hostel, 5 Zandpad (Youth Hostel); Sint Nicolaasstraat,

Amsterdam (Chase/Streets)

**Wed 5 May 82** Amsterdam: Amstelveld (Organ pitch); Prinsengracht (Street/Flower Stall); Huize Frankendael, 72 Middenweg (Frankendael House)

**Thu 6 May 82** Amsterdam: Amstelsluisen (Lock/Canal Siding); The Skinny Bridge (Bridge)

**Fri 7 May 82** Amsterdam: Blauburgwal Centraal Station (Forecourt); Dam (Chase); Damrak (Chase)

**Mon 17 May 82** Television Centre Studio 1: Hostel; Café; TARDIS Corridor; Console Room

**Tue 18 May 82** Television Centre

Studio 1: Companion's Room; The Crypt; Pump House; Service Passage

**Mon 31 May 82** Television Centre Studio 1: Hedin's Office; The Matrix; Omega's TARDIS; TARDIS; Chamber; Computer Room

**Tue 1 Jun 82** Television Centre Studio 1: Omega's TARDIS; Computer Room; Gallifrey Corridor; Corridor; Rest Area; Security Compound

**Wed 2 Jun 82** Television Centre Studio 1: Council Chamber; Termination Area; Castellan's Office; Amsterdam Pumping House; A Time Lord's Office



# Post-production

**A** gallery-only day was held in Studio TC6 at Television Centre from 11am to 10pm on Thursday 10 June to allow Dave Chapman to add electronic effects. These included the cone of light representing the Arc of Infinity itself seen during Omega's appearances, adding images to the CSO TARDIS scanner screen, considerable work on Part One's bonding scene (which involved slow motion), the effects of the Gallifreyan staser weapons, the Doctor and Nyssa on the computer room screen

in Part One and inlays to Hedin's screen in Part Three.

The incidental score was composed and realised by Roger Limb of the BBC Radiophonic Workshop, an old friend of Jones' from the director's days in radio; the two had worked together on both *Black Orchid* and *Time-Flight* and Limb was assigned to the serial in April. Approximately 38 minutes' music was recorded for the serial in August. Some seven minutes' background sound for the Matrix scenes was realised by Dick Mills, who also treated Gough's voice to distort

**Below:**

Colin feels like chicken tonight.





it in scenes where Hedin spoke with Omega, created a deeper TARDIS sound for Omega's vessel and reused sound effects from *The Deadly Assassin* including stasers, background atmospherics, communicator signals and alarms.

All four episodes overran to one degree or another. There were minimal cuts to Part One. A complete scene was lost in the Castellan's office: the Castellan said that a tension conduit short-circuited and accidentally killed Talor, but Damon maintained it was murder, and Maxil entered to announce the Matrix had registered the temporal bonding of the Doctor. The end of a scene between Omega and the unseen Hedin was trimmed, and an insert of Damon alone in the computer room was dropped.

## Cuts, trims and edits

**P**art Two had four minor cuts. A short scene of the stunned Doctor being woken by Nyssa in the TARDIS bedroom was omitted, and another short sequence in which Nyssa and the Doctor arrived at the Council Chamber under guard was dropped. The end of a scene between Nyssa and Damon had the end trimmed to remove Nyssa asking who would help them, and Omega ordering Colin to check the booster terminals was lost. Part Three lost the end of an early scene where Maxil informed the Castellan that his analysis of the termination will be of interest, and a line of Thalia's about the councillors being summoned by the Castellan.

Part Four overran considerably, and a great deal of the start of the episode had to be reconstructed in editing. A short scene of Tegan and Robin tending to Colin in Omega's TARDIS was removed, as was the next scene in which Omega



**Above:**  
Time Lord  
reunion.

swore to avenge Hedin's death. Another short sequence of Nyssa entering the TARDIS control room was dropped, and after the Doctor's second entry into the Matrix four scenes were removed. As the crown removed itself from the Doctors' head in the Council Chamber, he told Borusa that he had a clue and must leave Gallifrey. There was then a short scene of Robin helping Tegan to recover, before the narrative cut back to Borusa telling the Doctor that he would help him pilot the TARDIS to Amsterdam. There was then another short scene showing Omega's captives, with Tegan hoping the Doctor could find them. A brief TARDIS scene after take-off in which the Doctor told Nyssa he had things to prepare was dropped, along with the bulk of a scene set in the computer room – the Castellan offered his resignation over his false accusation of the Doctor, but Borusa said that he had learned from his mistake and refused the resignation. The end of the scene with the receptionist pointing out Frankendael and the Doctor and Nyssa's departure from the building (on film) was cut. Two short scenes of the group in the computer room monitoring Omega's transfer was also omitted. ■



'THE SERIAL WAS PREVIEWED ON SATURDAY SUPERSTORE WHEN PETER DAVISON FEATURED AS A GUEST.'



# Publicity

- ▶ The BBC's publicity material for *Arc of Infinity* indicated that originally the serial was to run on Mondays and Wednesdays and concentrated on the climactic chase, culminating in the defeat of Omega on Amsterdam's famous 'Skinny Bridge' (a 'spectacular new monster – the ERGON' was listed as one of the serial's four key selling points).
- ▶ The serial was previewed on *Saturday Superstore* when Peter Davison featured as a guest on Saturday 20 November.
- ▶ From Thursday 23 December 1982 to Saturday 15 January 1983, Peter Davison, along with his wife Sandra Dickinson, was starring in *Cinderella*, a pantomime written and produced by John Nathan-Turner at the Assembly



Hall in Tunbridge Wells; Anthony Ainley, who played the Master, was also in the cast.

- ▶ To preserve the surprise of Omega's return, Collier was credited as 'The Renegade' on the closing credits for Parts One and Two and in *Radio Times*, which ran several publicity shots to promote the new series.



**Above:**  
Radio Times publicises the new series.

## Two on a bicycle made for Who...

THEY look like eccentric tourists, riding round the streets of Amsterdam on their bicycle made for two. Actually, it's a bicycle made for Who... Dr Who (Peter Davison) and his assistant Tegan (Janet Fielding), newly arrived from the planet Gallifrey. Janet has changed from her astral air hostess costume, designed for time machine travel into more "human" trendy gear. But the doctor still wears his Victorian cricketing outfit, for his canal-side ride.

### Mission

Steering a bicycle is child's play for the doctor, compared with piloting the Tardis. He can give his concentration to his Earth mission of tracking down renegade Time Lords. Davison, 30, with Janet, 24, and his other assistant, 20-year-old Sarah Sutton (Nyssa) were in Holland this week, filming the opening episode of a four-part Dr Who story, "Arc of Infinity," to be screened by the BBC early next year.



Picture  
by  
Michael  
McKeown

**Left:**  
The Daily Express reveals Tegan's new look on Saturday 8 May 1982.



# Broadcast

► The scheduling of the 1983 series was changed in yet another experiment which would ultimately culminate in the placing of *EastEnders*; although Part One of *Arc of Infinity* remained on a Monday because of the New Year schedules, the remaining 'odd' episodes for the series would air on Tuesdays, with the 'even' episodes on Wednesdays, placing it generally opposite the urban Central soap opera *Crossroads* in most regions, followed by the popular rural soap *Emmerdale Farm* on Tuesdays and *This Is Your*

**Below:**

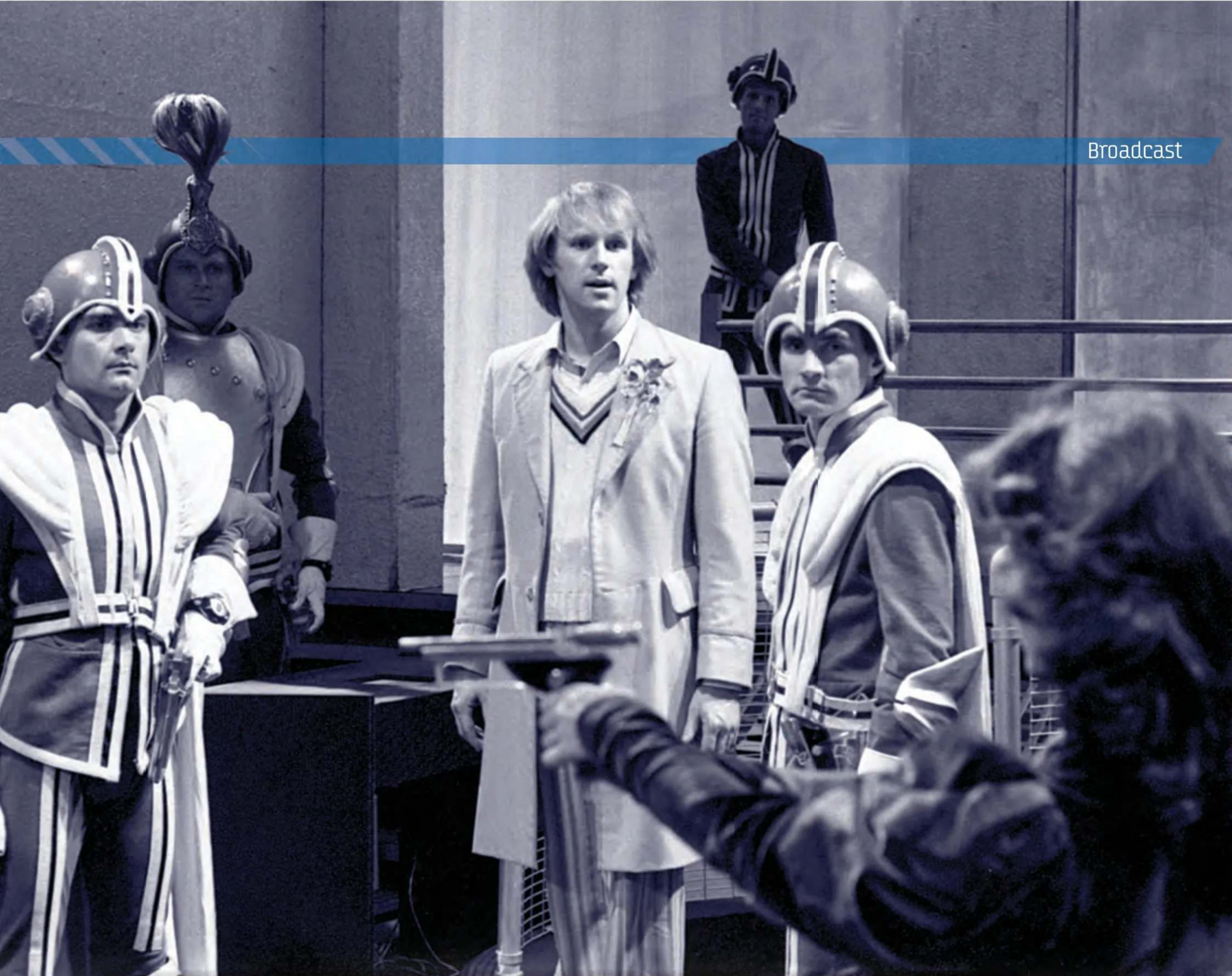
Borusa remembers the good old days...



*Life* on Wednesdays. This scheduling was again a bit of a disappointment to Peter Davison who felt that the show really belonged in its traditional Saturday slot.

- Part One was promoted as part of BBC1's *New Drama* season with a trailer earlier on the day of transmission showing the Ergon, and the Doctor struggling to control the TARDIS. The serial had subtitles on Ceefax page 170, and a voice-over at the end of Part One promoted Part Two, while after Part Two there was a colour caption slide while the continuity announcer reminded viewers that Part Three would air on Tuesday. At the end of Part Three, BBC Enterprises' event to celebrate 20 years of *Doctor Who* at Longleat over the Easter weekend was promoted, and following Part Four a shot of the Doctor and Nyssa promoted the next serial, *Snakedance*.
- Once again, *Radio Times* was to print letters from viewers complaining about the new scheduling.
- In general, the ratings – at around seven million – were about two million down on the 1982 series. The first episode was shown opposite networked ITV broadcasts of *The Krypton Factor International* and *Carry On Laughing*, while the remaining episodes aired against local news or the ITV soap operas.





**Above:**  
Nyssa attempts  
to save  
the Doctor.

▶ The serial was sold abroad to Australia and New Zealand in 1983 and the USA in 1984, where it was also syndicated as a TV movie of one hour 33 minutes. Canada broadcast the story from 1985. Holland also broadcast the story as *In Levensgevaar* in April/May 1986, with the United Arab Emirates showing the story from September 1987. UK Gold screened the serial in episodic

form in July 1994 with compilation transmissions from September 1994.

▶ The serial is now held by the BBC as D3 tapes taken from the two-inch broadcast tapes. Timecoded VHS copies of several studio recordings exist in private hands. A timecoded first edit of Part Four on U-Matic tape survives.

**ORIGINAL TRANSMISSION**

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
<b>Part One</b>	Monday 3 January 1983	6.45-7.10pm	BBC1	24'37"	7.2M (74th)	69
<b>Part Two</b>	Wednesday 5 January 1983	6.45-7.10pm	BBC1	24'42"	7.3M (66th)	70
<b>Part Three</b>	Tuesday 11 January 1983	6.50-7.15pm	BBC1	24'37"	6.9M (89th)	67
<b>Part Four</b>	Wednesday 12 January 1983	6.45-7.10pm	BBC1	24'28"	7.2M (82nd)	66



# Merchandise

**T**errance Dicks novelised the scripts as *Doctor Who – Arc of Infinity*, reinstating some of the deleted scenes in the process. With a photographic cover showing the Doctor and Hedin, the WH Allen hardback was published in July 1983 with the Target paperback following in October 1983 as Book 80. The paperback was reprinted in March 1992 with a cover painting by Alister Pearson.

*Arc of Infinity* was released on VHS by BBC Video in March 1994. It was later

released on DVD in a slipcase alongside *Time-Flight* in August 2007. Extras on the disc included:

- ▶ **Commentary** by Peter Davison, Janet Fielding, Sarah Sutton and Colin Baker
- ▶ **The Omega Factor** – feature on Omega
- ▶ **Deleted scenes**
- ▶ **Under Arc Lights: In the Studio** – studio footage
- ▶ **New CGI effects**
- ▶ **Continuities**
- ▶ **Isolated Score**
- ▶ **Radio Times Listings** in Adobe PDF format
- ▶ **Production Subtitles**
- ▶ **Photo Gallery**
- ▶ **Design department pictures**
- ▶ **1983 Doctor Who Annual**
- ▶ **Coming soon trailer**

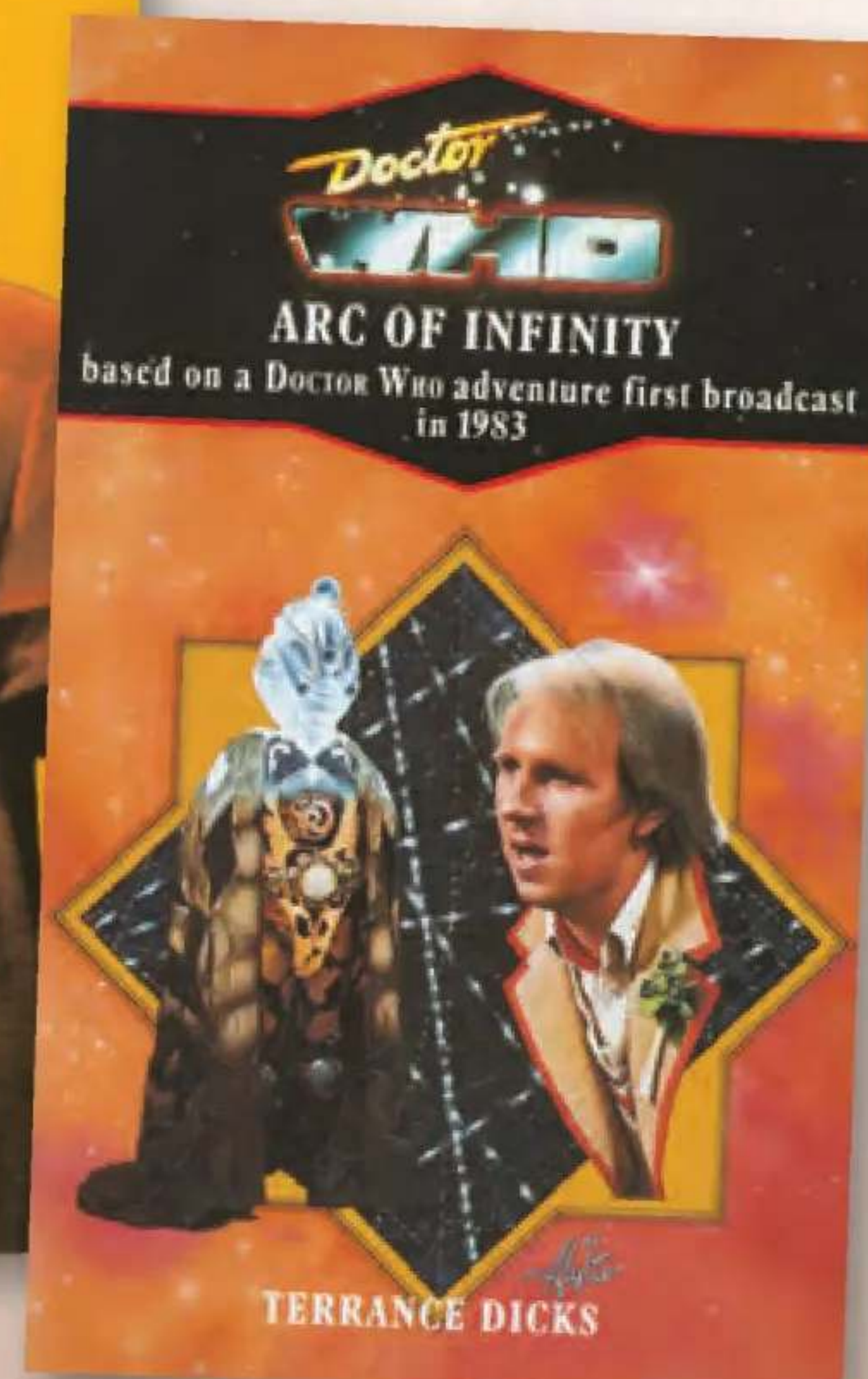
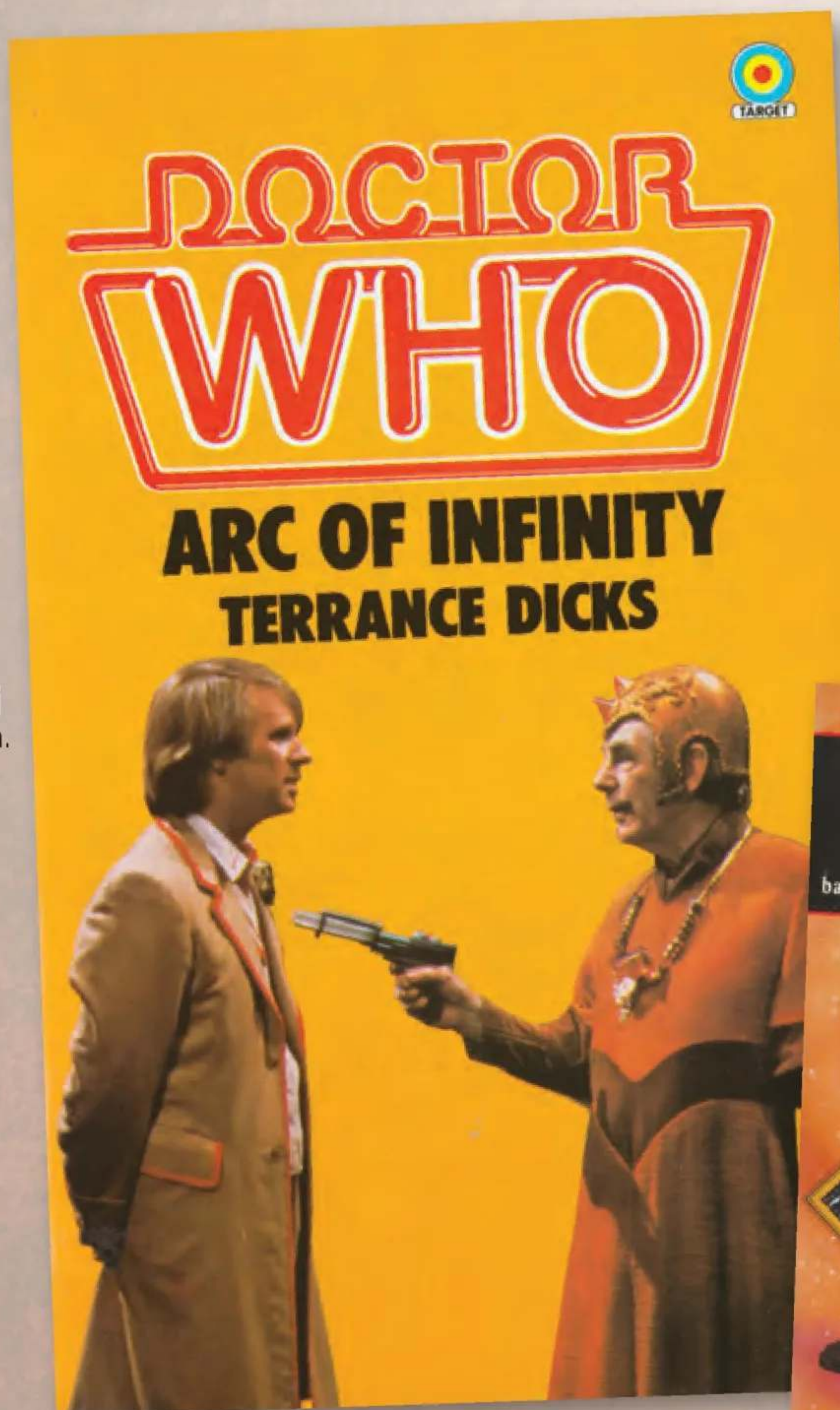
Additionally, the serial was available in issue 108 of the *Doctor Who – DVD Files*, published by GE Fabbri in February 2013.

Three tracks of Roger Limb's music from the serial were released on the BBC LP/cassette *Doctor Who – The Music* in March 1983: *Omega Field Force* and *Ergon Threat* from Part One and *Termination of the*

*Doctor* from Part Two.

In 1984 and 1985, some of these tracks reappeared on the two *Doctor Who* picture discs for the American market, and all were reissued on the Silva Screen CD/cassette *Doctor Who: Earthshock* in November 1992. Silva Screen also included the three tracks on the 11-disc *Doctor Who: The*

**Right:**  
Target  
novelisation  
covers – the  
original  
photographic  
release, and  
the reprint  
with a cover  
by  
Alister Pearson.





**DOCTOR WHO**

**Starring PETER DAVISON in ARC OF INFINITY**

By Johnny Byrne

Shielded by a collapsed star, lurks a malevolent presence, an alien consisting of pure anti-matter. Its intention? To bond with a Time Lord and so cross over into this dimension through the Arc of Infinity - the gateway to all dimensions.

Suddenly, the Doctor finds himself under attack and the TARDIS recalled to Gallifrey where he is put under sentence of death by the High Council of Timelords. For the bonding must be prevented at all costs.

Once there, the mystery deepens. How could the alien have gained the vital biodata extract necessary to carry out the bonding? Is there a traitor amidst the Timelords? What is the link between the alien and Tegan's cousin's disappearance in Amsterdam? Just what is the identity of the shadowy alien - have he and the Doctor met before?

The Doctor must find the answers - and quickly. It is not just his life at risk. If the bonding is completed, it could cause the collision of matter and anti-matter and the destruction of all dimensions...

Originally transmitted 3 - 12 January 1983, this 4 part adventure sees Colin Baker's first ever appearance in the programme as Time Lord Security Commander Maxil and the return of the Doctor's old enemy Omega, whom he originally encountered in *The Three Doctors*.

**ARC OF INFINITY**

Running time: 98 mins approx.

Produced by John Nathan-Turner  
Directed by Ron Jones

For more information on Doctor Who please send a SAE to  
Doctor Who Appreciation Society, PO Box 519, London SW17 8BU

**PARENTAL GUIDANCE**  
General viewing but some scenes may be unsuitable for young children

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**PG**  
BBCV  
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**DOCTOR WHO**

**ARC OF INFINITY**

**PG**

**Starring PETER DAVISON**

**Left and below:**

Covers for the video and DVD releases of the story.



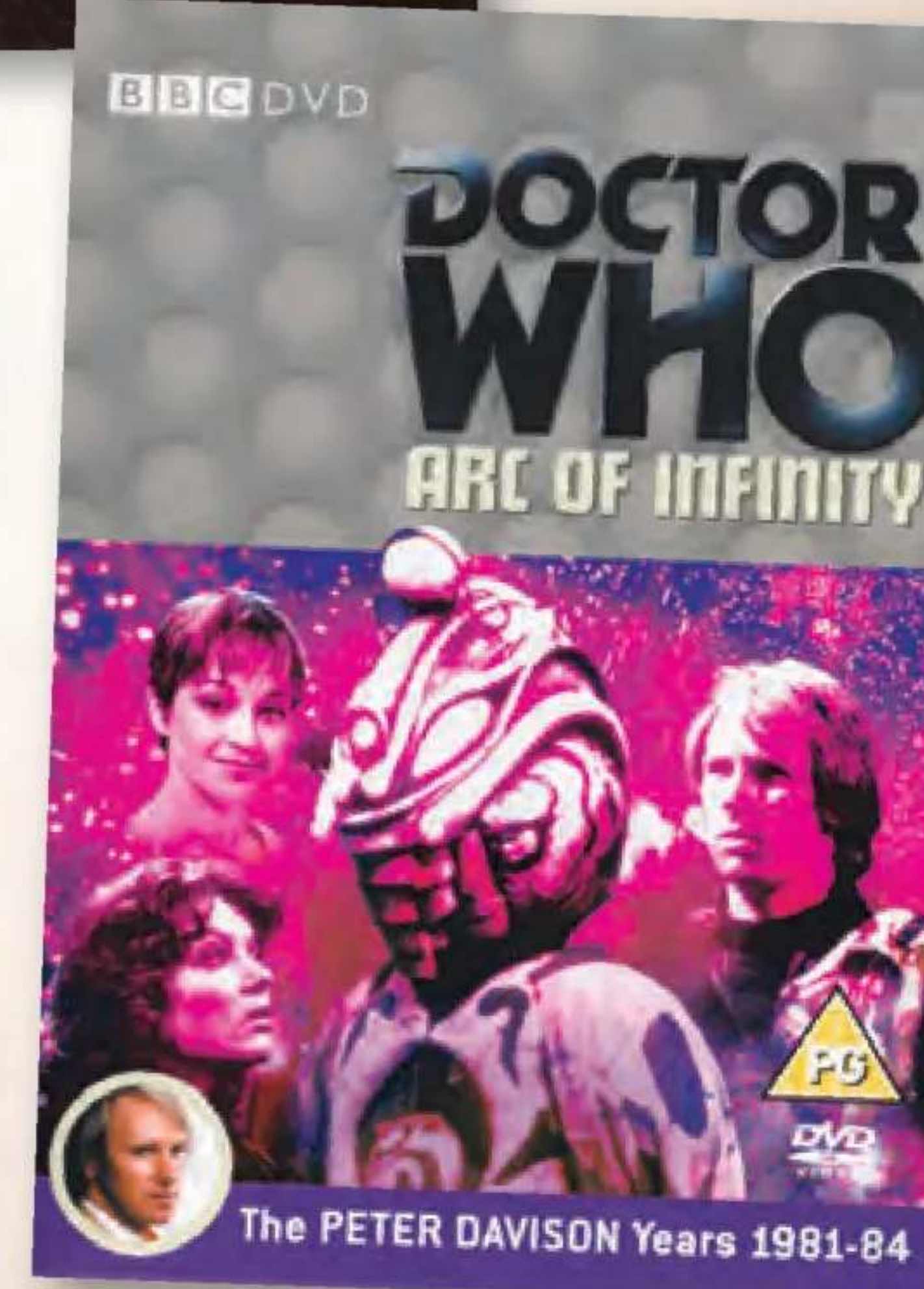
*50th Anniversary Collection* released in September and November 2014.

A profile print of Omega was published by Who Dares in April 1983.

The text on the print was provided by Richard Landen, with the painting by Andrew Skilleter. It was originally issued as a card-mounted print (with a white 'profile print' logo),

but a laminated version was issued in November 1983 with a coloured background to the logo.

In July 2011, cups and mugs displaying the Fifth Doctor and Omega were available from Half Moon Bay. ■



**Left:**

Andrew Skilleter's 1983 profile print of Omega, and the original art.



# Cast and credits

CAST

**Peter Davison** ..... The Doctor<sup>1</sup>  
**Sarah Sutton** ..... Nyssa  
**Janet Fielding** ..... Tegan [2-4]  
with  
**Leonard Sachs** ..... Lord President Borusa  
**Michael Gough** ..... Councillor Hedin [1-3]  
**Ian Collier** ..... The Renegade/Omega<sup>2</sup>  
**Colin Baker** ..... Commander Maxil [1-3]  
**Paul Jerricho** ..... The Castellan  
**Neil Darglish** ..... Damon  
**Elsbet Gray** ..... Chancellor Thalia  
**Max Harvey** ..... Cardinal Zorac  
**Andrew Boxer** ..... Robin Stuart  
**Alastair Cumming** ..... Colin Frazer  
**John D Collins** ..... Talor [1]

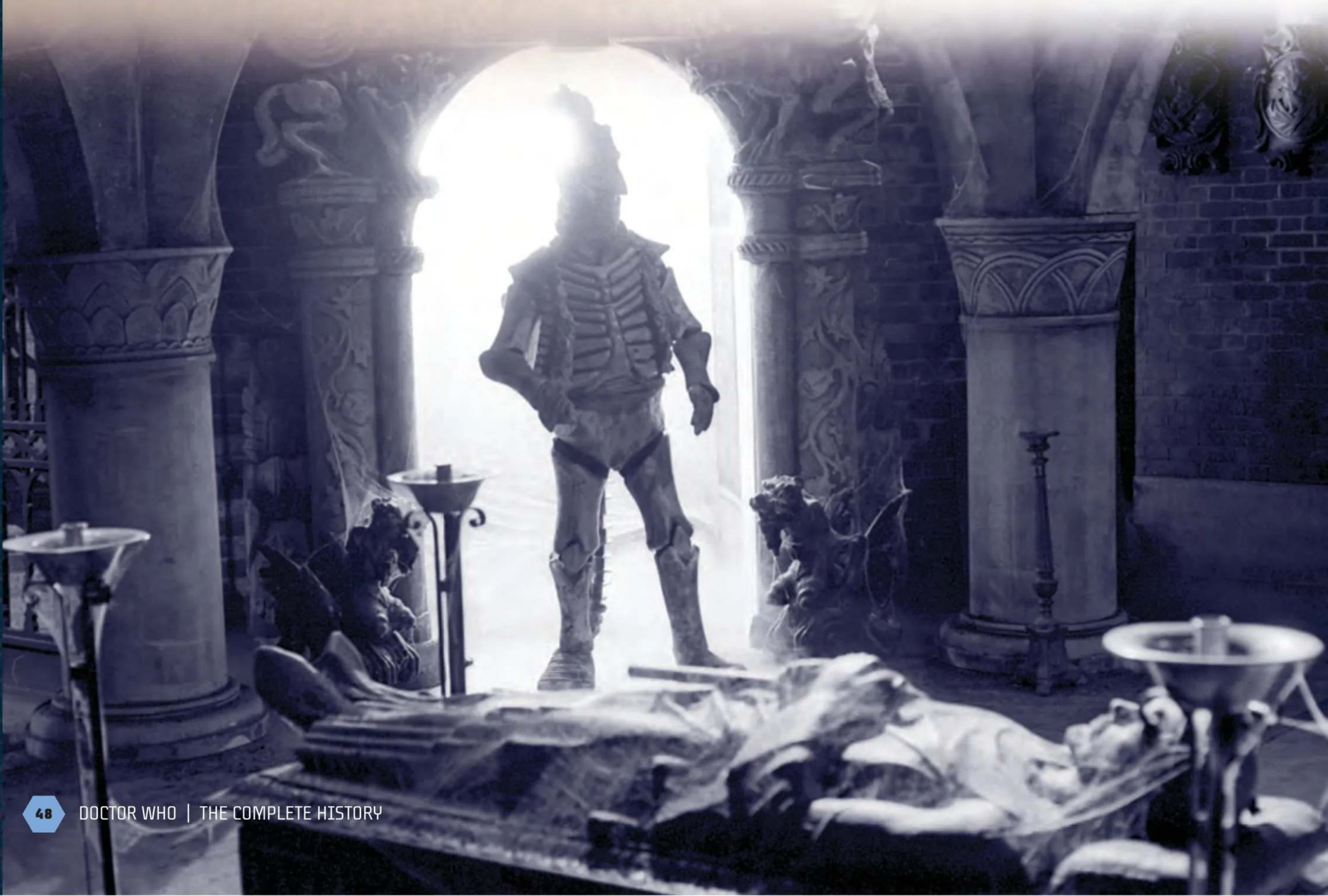
**Maya Woolfe** ..... Hostel Receptionist [1,4]<sup>3</sup>  
**Malcolm Harvey** ..... The Ergon

<sup>1</sup> Also appears as Omega – uncredited – in Part Four  
<sup>2</sup> Billed as The Renegade on Parts One and Two and Omega on Parts Three and Four; credited as The Renegade in *Radio Times*  
<sup>3</sup> Credited as First Receptionist in *Radio Times* for Parts Three and Four

UNCREDITED

**Glenn Bexfield, Chris Andrews, Kevin O’Brien, Terry Phillips, Michael Erera, Michael Gordon-Browne** ..... Guards

**Below:**  
The Ergon makes a dramatic entrance.







**Left:**

Nyssa faces a tough time on Gallifrey.

Vision Mixer: James Gould [1-2]<sup>4</sup>,  
Carol Johnson [3-4]<sup>4</sup>  
Technical Manager: Bob Hignett  
Senior Cameraman: Alec Wheal  
Videotape Editor: Graham Hutchings [1],  
Rod Waldron [2-4]<sup>5</sup>  
Studio Lighting: Don Babbage  
Studio Sound: Trevor Webster  
Costume Designer: Dee Robson  
Make-up Artist: Fran Needham  
Script Editor: Eric Seward  
Title Sequence: Sid Sutton  
Designer: Marjorie Pratt  
Producer: John Nathan-Turner  
Directed by Ron Jones  
BBC © 1982

<sup>4</sup> James Gould supervised Block One and Carol Johnson supervised Block Two

<sup>5</sup> Rod Waldron was to have been Videotape Editor on the entire serial, but was replaced by Graham Hutchings on Part One

**Below:**

Chancellor Thalia sleeps on the job.

**David Cole, Thomas Stein, Julia James**.....Students  
**Olwyn Atkinson, Belinda Lee, Lewus Hooper, Colin Thomas, Peter Gates Fleming, Michael Jefferies, Robert Goodman, Giles Melville**.....Gallifreyans  
**Barbie Denham**.....Waitress  
**Peter Daysan, John Koeung, Judith Jeffrey, Rachel Wheeler**.....Customers  
**John Nathan-Turner**.....Man near Phone Box

**CREDITS**

Written by Johnny Byrne  
Incidental Music: Roger Limb  
Special Sound: Dick Mills,  
BBC Radiophonic Workshop  
Production Manager: Ralph Wilton  
Production Associate: June Collins  
Production Assistant: Diana Brookes  
Assistant Floor Manager: Lynn Richards  
Film Cameraman: Fintan Sheehan [1-2,4]  
Film Recordist: Bill Wild [1-2,4]  
Film Editor: Bernard Ashby [1-2,4]  
Visual Effects Designer: Christopher Lawson  
Video Effects: Dave Chapman





# Profile

## JOHNNY BYRNE

Writer

**B**orn John Christopher Byrne on 27 November 1935 in Dublin's Northside, the eldest of 13 children, he had read every Shakespeare play by age 11 but nonetheless left school at 12 to become an apprentice making fireplaces.

Byrne sailed for Liverpool in 1956, and was soon working on the docks. A peripatetic lifestyle saw him felling Christmas trees in the Lake District, become a river tourist guide in Oxford and a teacher of English in Paris, Athens and Istanbul.

He 'retired' after working nine months in Wigan's Heinz baked beans factory and dropped out in Southport, Merseyside in 1960. Joining the emerging underground beatnik jazz scene, he shared a house with an early line-up of The Beatles and became a touring beat poet.

In London by 1963/4 he co-edited experimental literary magazines *Bean Train*, *Night Scene*, *Night Train* and *Horde*. He entered the science-fiction world with short story *Love Feast* published in magazine *Science Fantasy* in September 1964; five further stories appeared in 1965.

He also managed gigs for American record producer Shel Talmy (in turn, Byrne's literary agent), whose groups included The Who and The Kinks.

Byrne formed a surreal double act with poet Spike Hawkins, the Poisoned Bellows, mixing poetry and deliberately disastrous conjuring tricks. They performed at underground 'happenings' at London's



Marquee club, sharing the bill at some of Pink Floyd's earliest gigs in 1966.

His attempted first novel, modern gothic thriller *Stopcock*, went unpublished in 1969 but his next book venture became infamous worldwide, co-writing novel *Groupie* (1969) with flatmate Jenny Fabian, a fictionalised chronicle of her exploits on London's underground rock scene.

*Groupie* led to Byrne's first TV credit, the similarly counter-cultural *The Season of the Witch* (1970) for *The Wednesday Play*, starring singer Julie Driscoll.

This brought movie script doctoring work for United Artists, culminating in a screenplay credit on the film of Spike Milligan's war memoirs *Adolf Hitler – My Part in His Downfall* (1973).

By the early 70s Byrne was living in a hippy commune, while writing episodes of children's series *Pipkins* (1973). He was sounded out about working on a sequel to Gerry Anderson's series *UFO*, which evolved into *Space: 1999* (1975-7). He



wrote eight episodes before becoming script editor and was set to be the chief creative force for its second season but departed after disagreements with new American producer Fred Freiberger. Byrne wrote just three scripts before resettling in Norfolk with new wife, journalist Sandra Carrington-Mail.

Between *Space*: 1999 seasons he wrote Gerry Anderson one-off *Into Infinity* AKA *The Day After Tomorrow* (1975).

The now rural-dwelling Byrne became a leading scribe on countryside vet drama *All Creatures Great and Small* (1978-80/1983/1985/1988-90), eventually providing almost 30 episodes as adaptor or writer, later becoming story consultant.

His input was noted by the series' production unit manager John Nathan-Turner, and when Nathan-Turner became producer of *Doctor Who* in 1980, he asked Byrne to be his script editor. Byrne declined, not wishing to abandon his family in Norfolk, but instead wrote *The Keeper of Traken* [1981 – see Volume 33], *Arc of Infinity* and *Warriors of the Deep* [1984 – see Volume 38].

So displeased was he with the on-screen results of the latter, he resolved never to write for the programme again. A Traken sequel planned for Colin Baker, *Guardians of Prophecy*, subsequently fell by the wayside. A *Doctor Who* movie script written in 1990 was scotched by BBC politics.

Other 1980s credits included *Tales of the Unexpected* (1980, 1982), daytime series *Miracles Take Longer* (1984) and children's home drama *Dodger, Bonzo and the Rest* (1984). During a hiatus for *All Creatures*, he wrote around half of zoo vet drama *One by One* (1985, 1987).

Now known for bucolic Sunday evening rural fare, he was approached to adapt Nicholas Rhea's Constable novels in 1992, devising 1960s-set police drama

*Heartbeat* (1992-2005). Byrne wrote two dozen episodes of the number one-rated series.

Work in the 1990s also included two episodes of BBC comedy drama *Love Hurts* (1994) and ghostly AIDS movie screenplay *To Die For* (1994).

Perhaps slightly typecast by *All Creatures*, Byrne also devised another rural vet drama *Noah's Ark* (1997/8). His last TV work was short-lived *All Creatures* prequel *Young James Herriot* (2011), made and aired posthumously since Byrne sadly died from cancer on 2 April 2008, aged 72.

Much of his latter TV work had been inspired by rural Norfolk life, after he had settled in his cottage, Church View, in Heydon with Sandy and their three sons, Jasper, Barnaby and Nicholas. He was buried in the village churchyard. ■

**Below:**

Byrne was a driving force behind *All Creatures Great and Small*.







# SNAKEDANCE

➤ STORY 124

The dark evil of the Mara still exerts its influence over Tegan and brings the TARDIS to the planet Manussa. Can the Doctor free his companion before Manussa once again falls under the dominion of the snake?







# Introduction

**W**hereas *Arc of Infinity* [1983 – see page 14] had focused on a villain last seen in the series 10 years earlier, *Snakedance* didn't go quite so far back. The success of *Kinda* [1982 – see Volume 34] from the year before had paved the way for a sequel.

It turned out that the Mara – a malignant force that could manifest itself in dreams and emerge into our reality – still had a hold on Tegan. In both *Kinda* and *Snakedance* the power of the Mara was seen by the way it could exert its will over others, and ultimately it was made all the scarier by manifesting itself in the form of a snake.

Tegan wasn't the first companion to fall under the spell of some 'evil' influence. Among the many instances of this is Barbara being controlled by the Animus in *The Web Planet* [1965 – see Volume 4], Dodo being brainwashed by WOTAN in *The War Machines* [1966 – see Volume 8] and Sarah being possessed by Eldrad in *The Hand of Fear* [1976 – see Volume 25]. In Tegan's case, however, the Mara appears to be bound up with her own fears and insecurities, and her encounter with this entity changes her in a permanent way. Up to that point, few other companions were so profoundly affected by their travels with the Doctor. More recently, it has become rather more common for the companion's story to involve some kind of existential enlightenment: be it Donna's journey from being the woman who missed everything, to essentially becoming the Doctor, or Clara's discovery that she was "born to save the Doctor" across all time.

**Right:**

Sarah Jane Smith gets a handle on things in 1976's *The Hand of Fear*.



The psychological impact of the Mara is perhaps a little more nuanced than its use of the snake as a scary image. And yet, over the course of the series' history, it's a rare example of snakes playing a major role. We briefly saw a snake on *The Ark* [1966 – see Volume 7], on Metebelis Three in *The Green Death* [1973 – see Volume 20] and in Sarah's fevered imagination in *The Sontaran Experiment* [1975 – see Volume 22]. But it took over 30 years for another snake-like alien to emerge after the Mara – in the form of Colony Sarff in *The Magician's Apprentice/The Witch's Familiar* [2015].

*Snakedance* may revisit an old enemy, but it's one with great potential, and the story expands the world of this intriguing and powerful threat. ■



'THE MARA APPEARS  
TO BE BOUND UP WITH  
TEGAN'S OWN FEARS  
AND INSECURITIES'



## PART ONE

The Doctor informs Nyssa that the TARDIS hasn't landed where it was meant to be. The Doctor remembers that Tegan was the one who read out the co-ordinates...

Sleeping in her room, Tegan has a nightmare about entering a cave shaped like a snake's head. [1] She wakes with a horrible scream.

On Manussa, the Federator's wife, Tanha, informs her listless son Lon that they are due to be shown the caves by Ambril, the director of research. [2]

The Doctor asks Tegan where they are and she correctly names their location as Manussa – the former homeworld of the empire of the Mara!

On Manussa, every 10 years there is a ceremony to celebrate the destruction of the Mara. Lon considers it a load of nonsense but Tanha reminds him that Ambril's predecessor believed that one

day the Mara would return. He once took her to see the snakedancers up in the hills. Ambril arrives, ready to take them on their tour.

The Doctor places Tegan in a trance. She remembers the cave like a snake's head. [3] The Doctor gives Tegan a device to inhibit dreaming, then they set off to find the cave.

Ambril, Lon and Tanha enter the cave from Tegan's dream. Lon asks Ambril about the Legend of the Return and is assured it is all nonsense. [4]

The Doctor catches up with Ambril, Lon and Tanha and tries to warn them about the Mara. Ambril wants him thrown out but Lon is amused by the Doctor's story. [5]

They emerge to find Nyssa on her own. Tegan has slipped away into the booth of a Fortune Teller. The Teller removes the anti-dreaming device and Tegan asks to be shown the future. The Teller looks in a crystal ball, which shows an image of a snake skull before it shatters! [6]







## PART TWO

**T**egan surprises Nyssa in the Manussan market and tells her how funny it was when the Fortune Teller screamed. [1] Then she runs away and hides in a hall of mirrors.

The Doctor visits Ambril, but Ambril thinks he is just one more crank warning him about the end of civilisation. Ambril's assistant, Chela, tells the Doctor about the Legend of the Return; that the Mara was not destroyed five hundred years ago but merely banished, to return in a dream and regain power over men when the minds meet again in the Great Crystal. As an example of the legend's unreliability, Ambril shows the Doctor a headdress with five faces referred to as the Six Faces of Delusion. The Doctor asks him to put the headdress on, and when he does, the Doctor points out that the sixth face is the wearer's own. [2]

The hawker who runs the hall of mirrors sees Tegan talking to the Mara. He approaches her, thinking that she is a ventriloquist act.

The Doctor and Nyssa find each other in the market. They head to the cave, and after examining the pictograms, the Doctor concludes that the Great Crystal was used to combine mental energy. [3]

Lon is visited by the hawker who informs him that he has been summoned. Intrigued by this, Lon goes with him to the hall of mirrors, where he meets Tegan. He is taken over by the Mara, then they go to the cave, where Tegan opens a secret door leading to a chamber littered with relics. [4]

The Doctor goes to the director's quarters to warn him, interrupting his meal. [5] Ambril orders his servants to take the Doctor away.

Tegan and Lon decide the hawker has served his purpose. Tegan tells the hawker to look at her, and he does – and her eyes are bright red! [6]



## PART THREE

**T**he Doctor is locked in a cell. The next morning, Chela visits him and tells him he is to remain a prisoner until after the ceremony that afternoon.

In the secret chamber, Tegan tells Lon they need the Great Crystal. [1]

Chela informs the Doctor that Dojjen, the previous director, was also convinced that the Mara would return. [2]

In his office Ambril shows Chela “the meanderings of another crank”; Dojjen’s notes before he left to become a snakedancer. Lon enters and asks Ambril for a private favour; Chela absents himself.

Lon shows Ambril a beaker from the secret cave, and Ambril is agog; it is unique. Lon offers to show Ambril where he found it. After they have gone, Nyssa enters and attempts to steal the key to the Doctor’s cell – but is caught red-handed by Tanha. [3] She has her imprisoned with the Doctor.

Lon leads Ambril to the cave, then blindfolds him before leading him into the secret chamber. Lon then removes the blindfold and Ambril is astounded to see so many relics. Tegan demands to know where the Great Crystal is. Lon tells Ambril that if he does not co-operate he will never see these relics again. He will always know that they existed and that he lost them for ever. [4]

Reading Dojjen’s notes, the Doctor realises that the Mara was brought into being through people combining their minds in the Great Crystal. [5]

Lon blindfolds Ambril and leads him out of the cave. He returns to his quarters with Ambril, who tells Tanha that the ceremony will conclude with the Great Crystal being inserted into its rightful place.

Chela is horrified, so takes the key and releases the Doctor and Nyssa. But as they attempt to leave they are caught by Lon, who orders his guards to kill them. [6]







## PART FOUR

**T**anha intervenes, telling Lon that the Doctor is entitled to his say. They reconvene to Ambril's office, where the Doctor tries to convince them not to use the Great Crystal in the ceremony. He realises that Lon is possessed by the Mara and asks him what he has done with Tegan. Lon decides to indulge the Doctor by showing him the crystal. [1] As Ambril opens the container, the Doctor knocks aside the guard and escapes with Nyssa and Chela.

They hide in the market. Chela explains that before the ceremony the Great Snake is carried through the streets, so they have a few hours. They trek into the hills where the Doctor uses a 'Little Mind's Eye' crystal to summon Dojjen. [2]

Lon changes into his outfit, an exact replica of the costume worn by his illustrious ancestor when he destroyed the Mara. [3]

Dojjen takes out a small snake and lets it bite him. He hands it to the Doctor, who is also bitten. The poison creates a telepathic link between them. Dojjen tells the Doctor that to defeat the Mara he must find the still point within himself. [4]

The Great Snake is carried into the cave and the ceremony begins, with Lon facing three 'temptations': fear, despair, and greed.

The Doctor, Nyssa and Chela arrive in time to see Lon smashing the fake crystal used in the ceremony. He orders Ambril to give him the Great Crystal and places it in a socket in the wall. [5] Tegan emerges from the secret chamber, holding a snake.

The audience is overcome as the Mara feeds off their fear and panic. Tegan becomes merged with the snake. [6] With Dojjen's aid the Doctor resists the Mara and removes the Great Crystal from its socket. The Mara dies and Tegan is released from its power.



# Pre-production

**S**hortly after recording work for *Kinda* had been completed (barring a brief remount a few months later) in August 1981, writer Christopher Bailey and *Doctor Who*'s script editor Eric Saward discussed a possible sequel. Saward wished to investigate the Mara further and expand Tegan's character, while Bailey was initially doubtful about a second narrative feeling that it could not be better than *Kinda*; however, the writer had been uneasy with some of the creative process on *Kinda* and wanted to have a second attempt. Bailey had also been

**Below:**

The Doctor, Nyssa and Chela seek Dojjen's help.





upset by emergency rewrites performed by Saward on his scripts for *Kinda*, and this time the script editor promised him: “every word in the script will be yours”.

A scene breakdown for the new serial, *Snakedance* (also referred to on some scripts as *Snake Dance*), was commissioned on Monday 28 September 1981 and was delivered by Bailey on Monday 19 October. The four-part story was formally commissioned on Monday 9 November with a target delivery date of Monday 11 January 1982.

Although it would be transmitted as the second story in the 1983 series, it was decided that *Snake Dance* would be made first, principally because Bailey’s script was studio-bound: with the weather still unpredictable in March and April it made more sense to produce the location-intensive first serial, *Arc of Infinity* [see page 14] in May and June. As with the previous series, there would then be a production break of several weeks, allowing Peter Davison to record the third and final series of his BBC sitcom *Sink or Swim*.

## Budgetary limits

**S***nake Dance* was planned as a low-budget production to offset three expensive stories in the 1983 series: *Arc of Infinity* (with location filming in Amsterdam), *Mawdryn Undead* [see page 84] and a climactic Dalek storyline from Saward to close the series. With the budgetary limits in mind, it was intended that many of the costumes would come from existing stock, although the specialist prop-making firm Unit 22 would be engaged to produce some of the Manussan helmets and armour.

During the period the script for *Snake Dance* was being developed, it had been decided that the character of Nyssa would



soon be written out of the series. Producer John Nathan-Turner felt that Nyssa had been fully explored, but agreed with actress Sarah Sutton that throughout her last four stories Nyssa should be shown maturing into a young lady. Since the break between series, Sarah Sutton had returned to radio work, featuring in two *Afternoon Theatre* productions for Radio 4: *A Fall of Leaves* (Friday 12 February) and *Fields of the Blessed* (Thursday 22 April).

At this point, Nathan-Turner was also attempting to develop other BBC series which would allow him to move on from *Doctor Who*. These mainly took the form of twice-weekly serials and included *Lives* (a February 1982 submission about London school-leavers sharing a house), *Catwalk* (an April 1982 submission with his partner Gary Downie set in a West End fashion house) and *Impact* (a revival of the early 1960s BBC serial *Compact*, set at a fashion magazine).

Writing very quickly because of his familiarity with the series and the new Doctor, Bailey delivered his scripts for *Snake Dance* Parts One and Two on Friday 29 January 1982; he found the writing process less interesting than *Kinda* because he was not struggling to find new ideas. In the scripts, Bailey’s description of the dream-suppressing sound generated by

### Above:

Can the Doctor and Nyssa help Tegan on Manussa?



## Right:

Johnathon Morris as Chela.

the Doctor's device was as a 'bleep-silence-bleep', although a high-pitched whine was eventually dubbed on in post-production. As with *Kinda*, Bailey gave a detailed indication of how those possessed by the Mara behaved and looked: 'A snake design is seen on the victim's arm, while the eyes and mouth become red and inflamed; the timbre of the voice also lowers. Because Tegan is still in a state of flux – her own personality is able to break through from time to time – she has yet to develop the above symptoms.' In the dialogue aboard the TARDIS, the Doctor said that Tegan must have misread the co-ordinates when her mind was weak and the Mara seized temporary control. Tanha was described as 'in her early forties. A pleasant, if privileged, woman. Deep-down irked by the restrictions of being the Federator's wife.' The statuette handled by Lon was 800 years old, rather than 700 years old.

## The Mara

**I**n Part Two, when Nyssa suggested checking the TARDIS' data bank, she added: "The Mara must have existed in some form before it first got into Tegan's

mind on the Kinda world."

When trying to convince Ambril of the impending threat, the Doctor said that the Mara was in Tegan, "lodged in the back of her mind. I found it there. Clear evidence of possession."

When Tanha declared that she was going out for dinner after admonishing her son for his behaviour with Ambril, the youth called out, "Peeved!" "Not in the least," said Tanha, stung. "Not you," Lon continued, "Ambril. This



morning. I would have said he was 'peeved' rather than 'disconcerted.'" When the Doctor returned to the cave with Nyssa, his companion insisted that they should be looking for Tegan. "Where would you look?" retorted the Doctor. "Everything you've told me leads to the conclusion that the Mara is now in full possession of her mind. We'd never find her. Certainly not without Ambril's help. And he doesn't believe a word I say." Later in the TARDIS when Nyssa was unable to concentrate, she said she felt foolish: "It reminds me of being a child. Staring at a coin. Trying to move it. By willpower alone. It never worked. You could never quite think hard enough." Later on after the Doctor made the crystal glow, the Time Lord told his companion, "Your doubt was enough to disrupt the circuit. On the other hand, the Great Crystal. Imagine the power locked up in that [...] The Mara has returned here, to regain possession of the Great Crystal, in order to make itself reoccur."

As Tegan became fully possessed in Part Two, the script direction 'Tegan (Mara Voice)' was used to indicate her lower-timbre dialogue in the scenes where she conversed with herself in the hall of mirrors. Later in Part Two, Tegan was originally to reveal the hidden chamber in the caves by locating and pressing a concealed lever, but this was changed to her pressing her snake-marked arm against an area of the cave wall. The physical

## Connections: Mara dialogue

► When hypnotised by the Doctor, Tegan repeats some of the dialogue she said on Deva Loka in *Kinda* [1982 – see Volume 34] – specifically about throwing apples. The unfortunate recipient of the fruit missiles was Aris, a

member of the Kinda tribe later taken over by the Mara.





appearance of the Mara was kept to a minimum this time – the crew was aware that it had been a weak element in *Kinda*. There were few rewrites for Saward and Bailey to collaborate on.

The scripts for Parts Three and Four were delivered on Monday 8 February. The script for Part Three included a puppet show which Bailey described as a Manussan version of the traditional Punch and Judy performance. His intention was that the end of the puppet show, with Punch's head trapped in the snake's mouth, should mirror what happens to the possessed Tegan in Part Four. No dialogue or story directions were written for the puppet show – it would be performed as a traditional English piece in studio by puppeteer Barry Smith.

In Part Three, Ambril remarked to Chela of the Doctor, "The man suffers from nothing more serious than an overheated imagination... which I trust, is not contagious. Or is it?" "No Director," agreed

the unhappy Chela. There was more dialogue between Nyssa and the Doctor as the former approached the latter's cell, and Ambril told of the book which he dismissed: "It's Dojjen's diary." Chela's reading from this continued: "Nowhere else. The Darkness falls. Inside and Outside. Here is the Mara. Perseverance furthers." Chela informed the Doctor that the Snake Dance was banned "on pain of death" by the Federation as it implied a lack of confidence in their rule; it was replaced by the symbolic ceremony to "celebrate the destruction of the Mara". "The Snake Dancers fled to the hills. As outcasts. Many were hunted down by Federation Troops and slaughtered," explained Chela. There was further discussion about Dojjen who had danced the Dance of the Snake and was now living in the hills as an outcast. "If it was ever known... the reputation of the institute as a serious scientific body..." began the young man. Later in the cell, the Doctor thought aloud to Nyssa, "What was it that was in their minds to which the crystal would then give form?" He also quoted Dojjen's diary: "The Darkness falls. Inside and Outside." Originally, the Doctor and Nyssa began banging on the cell bars, eventually giving up when the Doctor said nobody could hear them.

The snake that led the procession through the market to the cave in Part Four was envisaged differently by Bailey as to how it appeared on screen. The script described how the costume of the ceremonial snake was unrolled early in the episode: "The Ceremonial Snake is a massive body-stocking worn by one person. The head is of papier-mache, with

### Connections: TARDIS data bank

► Nyssa suggests using the TARDIS data banks to find out more information about their predicament at the start of Part Two. The databank was introduced in *Castrovalva* [1982 – see Volume 34], where it was used by Nyssa and Tegan.



### Left:

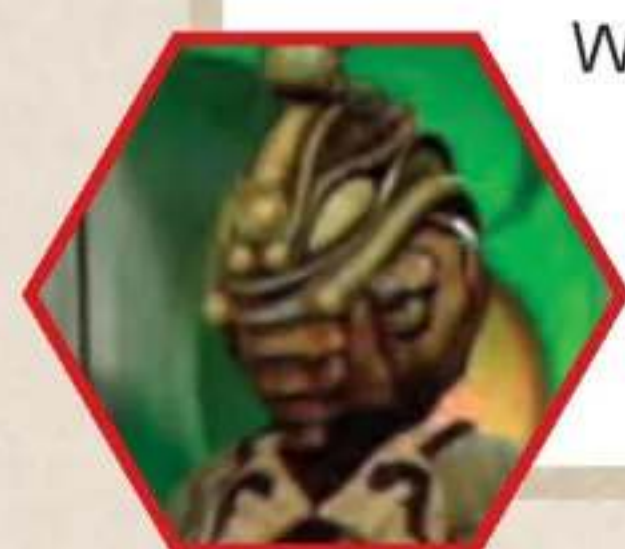
Lon plays dress-up for the Mara.





## **Connections: Antimatter return**

► In the opening TARDIS scene, the Doctor detects the presence of antimatter, leading Nyssa to wonder if it could be to do with Omega, the Time Lord renegade they had defeated in their previous adventure, *Arc of Infinity* [see page 14] – a story that was yet to be recorded when *Snakedance* was in studio.



**Above right:**  
"If I close my eyes and wish hard enough..."

**Opposite:**  
Colette O'Neil plays Tanha.

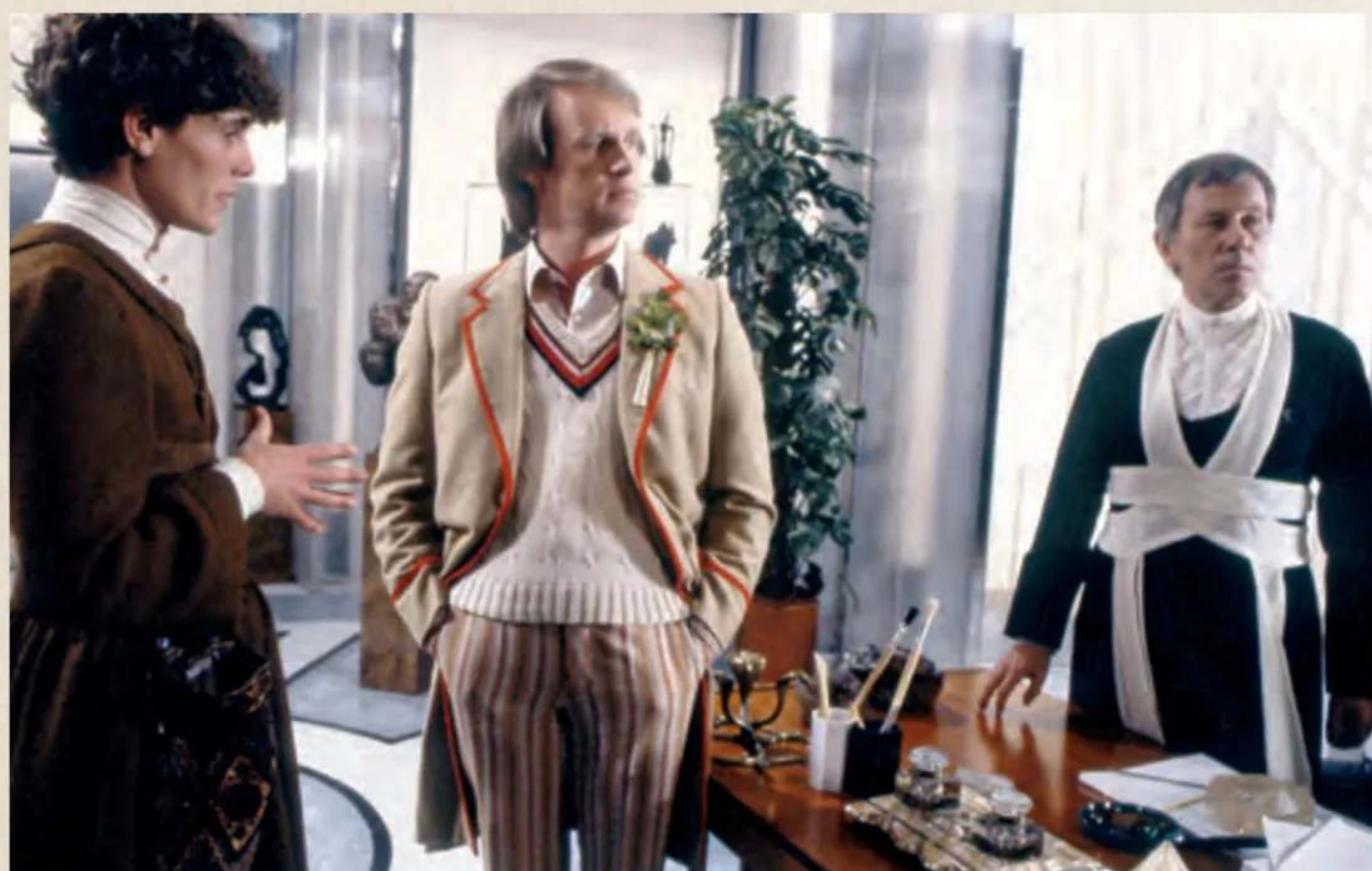
**Below:**  
Ambril is not prepared to listen to the Doctor.

an elaborate, gaudy crystal in its mouth."

The handling of snakes by the snakedancers to armour themselves against the Mara was an aspect of the story inspired by a television report on fundamentalist Christian sects in the Arizona desert which undertook similar practices. Bailey postulated that the Mara would find it difficult to penetrate societies with ordered lives, compared with the paradise of Deva Loka.

Dojjen was named after Dōgen Zenji, a thirteenth-century Japanese Buddhist poet and founder of the Sōtō school of Zen.

The director on the serial was Fiona Cumming, who had directed *Castrovalva* [see Volume 34] in 1981. After directing *Castrovalva*, Cumming had expressed to Nathan-Turner her preference for scripts with more character elements, as opposed to hardware-oriented science-fiction, which was one of the reasons for her being assigned *Snake Dance*. She watched *Kinda* several times to prepare for her latest assignment.



Joining Cumming's team was designer Jan Spoczynski, make-up artist Marion Richards, costume designer Ken Trew and visual effects designer Andy Lazell. This was to be Spoczynski's only *Doctor Who* serial, whereas Lazell had previously worked on *The Leisure Hive* [1980 – see Volume 32]. Trew's last story had been *Terror of the Autons* [1971 – see Volume 16] and Richards' last outing on the series had been *Castrovalva*, as was the case with production manager Margot Hayhoe, whose *Doctor Who* credits dated back to *The War Machines* [1966 – see Volume 8].

Head of series and serials David Reid passed his comments on the *Snake Dance* scripts to Nathan-Turner on Monday 22 February 1982. Reid felt much of the storytelling was obscure and confusing, picking out both the intercut shots of Dojjen – a character not properly introduced until Part Four – and the threat of the unseen Mara. He also thought that the Part Three cliffhanger was weak. Nathan-Turner and script editor Eric Saward responded on Wednesday 24, explaining that the character of Dojjen appeared in the script to create a sense of suspense and uncertainty, while the Mara was adequately established as a threat in Part One. They agreed that Bailey's style of storytelling was eccentric, but liked



its originality; the team did, however, promise Reid that the rest of the scripts for the 1982 series were more conventional science-fiction adventures. From Bailey's perspective, there were minimal rewrites to his script compared to his experiences on *Kinda*.

## Guest characters

**C**asting notes for the guest characters on the serial were issued by Cumming on Thursday 25 February. Playing the role of Dojjen, Preston Lockwood was an experienced actor who had starred in television plays such as *William and Dorothy* in Granada's *Clouds of Glory* and featured in the series *Kate*. Scots actress Colette O'Neil, who played Tanha, had a long career on stage and in television, including series like *Spindoe*, *Couples*, *The Standard* and *The Spoils of War*. She had also worked with Cumming before on *7.30 for 8*, an edition of *Scottish Playbill* which was screened by BBC2 in 1978. Cumming had also worked with Brian Grellis – who was booked to play Megaphone Man – on *Z Cars* and *God's Wonderful Railway*. Christopher Farries was originally to play this role, but was replaced by Grellis shortly before recording when Farries was taken ill. Grellis had previously appeared as Sheprah in *Revenge of the Cybermen* [1975 – see Volume 23] and as Safran in *The Invisible Enemy* [1977 – see Volume 27].

Playing Director Ambril (described in Bailey's script as 'a Manussan Oxford Don') was John Carson, whose television career included regular stints in *It's Dark Outside* and *The Troubleshooters*. Cumming was keen to work with the actor, as was the case with Brian Miller, who was cast as Dugdale (named as such in the scripts and credits, but not on screen). Miller was the husband of Elisabeth Sladen, who







**Above:**  
Behind bars  
again.

### Connections: All in a dream

► The Doctor's fable about the man dreaming he was a frog (or was it a frog dreaming he was a man?) was a variation on that told by Chinese philosopher Zhuangzi in the third century BC - although

the original was said to be about a butterfly.



starred as popular companion Sarah Jane Smith in *Doctor Who* between 1973 and 1976. George Ballantine, who played the

small role of the Hawker in Part One, was an extra whose previous uncredited appearances on the series had included *Logopolis* [1981 - see Volume 33] and *Castrovalva*.

Cumming also consciously cast two actors new to television - Martin Clunes (whom she noticed in the juvenile section of the casting directory *Spotlight*) and Jonathon Morris (also known as Johnathon Morris), who was recommended by

Nathan-Turner after seeing him acting in Chichester with Tom Baker in *Feasting with Panthers* from May 1981. Originally, Alan Dobie was offered the role of Ambril on Tuesday 2 March 1982, while Moira Redmond and Sylvia Syms were offered Tanha on Monday 8 and Wednesday 10 March respectively.

As casting proceeded, work was still being performed on the scripts, with scenes showing Tegan talking to the snake's skull image in the mirror being added on Tuesday 9 March.

Tuesday 16 March saw Peter Davison making an appearance on *Pebble Mill at One* to promote both his first series of *Doctor Who* and a new paperback book, *Peter Davison's Book of Alien Monsters* -



a collection of short science-fiction stories selected by Davison which was due for publication two days later. Clips from *The Web of Fear* [1968 – see Volume 11], *The Sea Devils* [1972 – see Volume 18] and *The Sontaran Experiment* [1975 – see Volume 22] were also shown as Davison discussed his developing role as the Fifth Doctor.

## The big red book

**O**n Wednesday 17 March producer John Nathan-Turner and Davison's agent John Mahoney lured the actor to Trafalgar Square, ostensibly to record a special promotional trailer for the Australian market with two Daleks (Keith Ashley and Mike Mungarvan), two Cybermen (Jeff Wayne and Steve Ismay) and the TARDIS. Davison was then amazed when Fielding, Sutton and Matthew Waterhouse (all in costume, with Sutton in her *The Keeper of Traken* [1981 – see Volume 33] outfit) trooped out of the TARDIS – particularly as Waterhouse had already left the series after recording a cameo in *Time-Flight* [1982 – see Volume 35] a few weeks earlier. The next figure to confront him was Eamonn Andrews who revealed that Davison was the subject of Thames Television's *This Is Your Life*. Later at the Royalty Theatre, Davison was subjected to extracts from his television career including *The Tomorrow People* (A Man for Emily: Part One – *The Fastest Gun* broadcast Wednesday 16 April 1975) and *Top of the Pops* (broadcast Thursday 26 February 1970), as well as being reunited with the cast of *All Creatures Great and Small*, his music teacher and headmaster, his first leading lady, colleagues from drama school and his old tax office, and co-stars from his sitcoms *Holding the Fort* and *Sink or Swim*. The final guest was introduced with an extract from Part

Two of *Earthshock* [1982 – see Volume 35] after which Beryl Reid stepped from a smoke-shrouded TARDIS at the rear of the studio to talk about her fascination with Davison's celery in *Doctor Who*. Nathan-Turner also arranged for the star's brothers-in-law to be wearing *Doctor Who* T-shirts. The programme was transmitted on Thursday 25 March.

On Saturday 27 March, Peter Davison and his former *All Creatures Great and Small* co-star Christopher Timothy presented their *Star Choice* from the *Daily Mail* Ideal Home Exhibition at 10am on Radio 2.

Rehearsals for *Snake Dance* began on Tuesday 30 at the BBC's Acton rehearsal rooms, concentrating initially on scenes for Part Four, which would form the bulk of the one-day filming session booked for the next day. ■



**Left:**  
Dojjen the  
snakedancer.



# Production

**F**ilming on Stage 2 of the BBC's Television Film Studios at Ealing took place on Wednesday 31 March from 9.30am to 5.30pm. Sequences set in the ruins of the Manussan hills were shot on 16mm film for the entire serial. A tree snake and two non-poisonous garter snakes were used, provided by Jan Gray of the animal actors firm Janimals. Visual effects also provided a replica of a garter

snake for the shot in which the Doctor allowed the animal to bite his wrist. Both Peter Davison and Preston Lockwood were less than happy about holding live snakes; working on the assumption that she could not ask actors to do what she couldn't do herself, Fiona Cumming agreed to handle a snake to show them how easy it was. However, whereas Cumming's cold hands were soothing to the creature, which stayed docile, when it was placed



'THE FORTUNE TELLER'S BOOTH WAS DISTINCTIVELY LIT WITH RED AND GREEN LIGHTS ON EITHER SIDE OF THE CAMERAS.'

in the apprehensive Lockwood's sweaty palms, the snake started to perk up. All of Lockwood's scenes were filmed on this day.

The first scenes to be shot in the morning were those of the Doctor, Nyssa and Chela searching for Dojjen and then waiting for his arrival. The scenes with Dojjen and the snakes were then shot in the afternoon, beginning with the scenes for Part Four. This saw the use of the Little Mind's Eye prop, a small blue five-sided

crystal with an interior bulb powered via a hidden wire, enabling it to glow on cue.

The day's work concluded with the shots of Dojjen meditating alone in Parts One, Three and Four. A matte shot was filmed to show the wider landscape of the Manussan wilderness for the opening shot of the serial, framing the ruin set and Dojjen. Filming was attended by a BBC photographer who took early publicity shots for the new series.



## **Connections: Bedroom chic**

► The bedroom used by Nyssa and Tegan was a variation on the set first seen in *The Visitation* [1982 - see Volume 35], with the addition of a wicker chair. In the background, the fancy dresses worn by the two companions in *Black Orchid* [1982 - see Volume 35] can be seen. Elements of the bedroom set had been used before for Romana's bedroom in *Full Circle* [1980 - see Volume 32].



**Below:**  
Ken Trew's designs for Nyssa and Tegan's new looks.



Janet Fielding and Sarah Sutton were given new costumes for the 1983 series. This came after complaints about the 'uniform' look of the companions from viewers, causing John Nathan-Turner to ask Ken Trew to come up with new designs. Fielding disliked her new outfit, an off-white broderie anglaise corselette with matching shorts and jacket, as she found it very restricting; Sutton was given a white seersucker blouse with blue stripes and a multi-coloured striped dress which could be worn with or without a

matching pair of needlecord shorts. Nyssa's new costume was actually written into the script for Part One, with her making a point of showing it off to the Doctor.

Both companions had also changed their hairstyles: Nathan-Turner was keen for Tegan to be at the height of fashion to adopt her own 'Tegan cut' from a West End



hairdresser. Fielding had been unhappy with the over-processing of her own hair since December 1980 which had resulted in some of it snapping off. Since the BBC had not paid her a retainer across the break between recordings, she went and got a severe, easy-to-maintain short crop from Pedro of Bond Street. Sutton's hair was less curly than before, allowing her to spend less time with the hairdresser before recording. Davison sported a longer hairstyle for this new series than in his début run as the Doctor, with more prominent sideburns on show. The lead actor was now settling into his title role

for his second year. However, he was starting to have differences of opinion with the producer; while Davison thought that Nathan-Turner was brilliant at attracting publicity, often through the casting of faces familiar from other BBC shows (including comedies), he was often concerned about the tone of the series and felt his vision of the series was more akin to that of Eric Saward.

Designer Jan Spoczynski was keen to allow some of the set construction work to go to an outside contractor.



The request was initially refused by the BBC design department, but at a late stage the decision was revoked. With little time left, many of the studio sets were cannibalised from other programmes or dressed to appear as more than one location, a situation the designer was unhappy with.

Rehearsals for the first of the two studio recording blocks began on Thursday 1 April. Janet Fielding was particularly impressed with the script for the serial and enjoyed working with guest artistes such as Colette O'Neil. Sarah Sutton was also pleased to find that Nyssa had something to do in the narrative and was shown in a better light; she had also worked with Colette O'Neil before on the play *Dust in the Sugar House* broadcast on Radio 3 on Tuesday 29 May 1979.

On Sunday 4 April, Peter Davison attended the recording of the *Swap Shop Star Awards 1982*, where he had won the award for Best Man on TV as presented by Dame Edna Everage; with extracts from *The Visitation* Part Four [1982 – see Volume 35] and *Earthshock* Part Three, this was broadcast on Sunday 11 April at 4pm on BBC1 as part of the Easter schedule.



Studio recording for the 1983 series of *Doctor Who* began on Monday 12 April as *Snakedance* entered Studio TC6 for its first three-day session. Recording took place in the afternoon and evenings of most studio days between 2.30pm and 5.15pm and then 7.30pm and 10.30pm; there was no afternoon session on Monday 12.

## Bustling bazaar

The first material recorded was for all the marketplace scenes in Part One and the early scenes for Part Two. This was described in Bailey's script as resembling an 'Eastern Bazaar' and involved the use of many extras, with Cumming wanting to recreate the feeling of a bustling bazaar which she had recently visited in Morocco; the market set saw Spoczynski drawing upon the influence of Spanish architect Antoni Gaudí. The Doctor's party leaving the TARDIS in Part One was recorded first, followed by the other scenes in the market for Part One, culminating in those set outside the Fortune Teller's booth for Parts One and Two. A lightweight hand-held camera was used for several scenes in the serial, particularly in the crowded marketplace. Tegan's point-of-view shots for the sequences when she wore the anti-dreaming device were post-recorded and later edited into the scenes after being treated in the gallery-only session during post-production. After the marketplace scenes in Part Two had been recorded, the decorations for the ceremony were erected and the final scene of Part Four was recorded.

### Far left:

Lon tries not to show how bored he is.

### Left:

Tanha was trying a detox diet.

## Connections: The name game

➤ Various names used by Christopher Bailey in the script have their origins in the Pali language in which early Buddhist texts were written. 'Manussa' is the physical 'human realm' (relating to business and commerce) while 'Dugdale' has its origins in 'dugatti', meaning 'an unhappy existence'.







**Above:**  
Battling the  
power of  
the Mara.

The scenes in the Fortune Teller's booth for Parts One and Two were recorded next, spanning the cliffhanger. The small set was distinctively lit with red and green lights on either side of the cameras. For the final camera shot, recording breaks were scheduled to line up the superimposing of the snake's skull against its black background along with the image generated in a smoke box, all inlaid into the special effects crystal which would shatter on cue from an electronic detonation (and later enhanced in the gallery-only session). On the first take, the prop globe merely leapt in the air and landed cracked but basically intact. After this, all the remaining market scenes for Parts Three and Four were recorded. A group of child actors was hired for scenes in Part Three as the audience watched the puppet show. Camera rehearsals for the day were attended by Gary Russell of the fanzines *Frontier Worlds* and *Shada*.

The bulk of the second studio day was devoted to all the scenes in Ambril's office and its exterior corridor for Parts Two to

Four. Leftover set elements from *A Song for Europe* – broadcast on Wednesday 24 March – were reused by Spoczynski for Ambril's office, and later for Lon and Tanha's suite. Playing the uncredited role of Lon's bodyguard was Bob Mills who was soon to start building a career for himself as a comedian.

## **Snake's skull**

**T**he third studio day of the first block concentrated first on the scenes set in the cell where the Doctor was imprisoned in Part Three and the corridors outside it for Parts Three and Four; elements of these sets were hired from Pinewood Studios. The final recording on the first block was for all the scenes set in the hall of mirrors in Part Two. The first scene of Tegan entering the hall was done at the end of the afternoon recording so that Fielding could be made up in her Mara-possessed state for the rest of the evening (including the snake transfer on her right arm). As Tegan moved from mirror to mirror, the camera was allowed to run on (a sequence where the camera continues recording, with the extraneous material later deleted in editing). The shot of the snake's skull replacing Tegan's face in the reflection was then lined up using an inlay effect against a black background. The jaw of the snake's skull was operated like a puppet in time with Fielding's pre-recorded Mara speeches, and the prop was similarly inlaid over the shot of Lon and Tegan linking hands.

Rehearsals for the second three-day block commenced on Thursday 15 April, with *Snakedance* returning to Studio TC6 at Television Centre from Monday 26 to Wednesday 28 April. As with the first block, there was no afternoon recording session booked for the Monday.



The first scenes to be recorded were those at the cave entrance for all four episodes, beginning with the scene from Tegan's dream in Part One where she glided up to the snake's mouth. This involved several recording breaks and run-ons. A mixture of shots comprising Fielding on a Colour Separation Overlay (CSO) backdrop set, the cave entrance set and a caption slide of a snake's head provided the required effect – the camera movement making the motionless Tegan glide up the steps. From scenes at the end of Part Two onwards, Fielding and Martin Clunes wore their red make-up.

The scenes set in Lon and Tanha's chamber for Parts One to Three were recorded next. For these, Ambril's office from the first recording block was redressed to create the new set, with a spiral staircase, also from *A Song for Europe*, being erected at the back of the set.

The next day, Tuesday 27, was largely devoted to cave scenes. Sequences set at the cave pictograms were recorded first, with the Part Two scenes recorded before those for Part One. Work continued with all of the serial's scenes set in the main chamber, leading up to those in the hidden chamber for Parts Two, Three and Four.



A recording of Ambril talking about the caves was made for Part One and later overlaid on scenes of the Doctor moving along the tunnels towards the chamber of the Mara. The secret entrance to the hidden chamber was a sliding doorway positioned at the top of the steps leading up to the bas-relief of the Mara snake, and fluorescent lighting strips were hidden in the carvings to illuminate when the crystal was placed in its socket during Part Four. For Part Two's cliffhanger scene, Clunes mimed some of Fielding's pre-recorded dialogue to give the impression of the Mara speaking through Lon, and an inlay was used to make Tegan's eyes blaze red for the final shot of the episode.

The interior cave reused the cave entrance set, while the interior of the entrance was in turn redressed as the hidden chamber. Recording on the hidden chamber set involved the use of a realistic prop snake operated by hidden air supplies in Parts Three and Four.

The climax of the ceremony was recorded on the final day in studio, with Fielding, Clunes and Miller in their full red-faced Mara make-up. The Mara created at the ceremony was a mechanical prop operated by hydraulics and air pumps. The Mara prop was made and designed by visual effects designer Andy Lazell with his assistant Steve Lucas. Inside was a series of hinged mechanisms, operated by an air ram on a pivoted base. This was moved against a blue CSO background and inserted into the action on the cavern set, with the camera zooming in to give the impression that it was growing from the smaller prop that Fielding had dropped on

### Connections: Thirsty

► The name Tanha comes from the Pali word that means 'thirst', to describe a feeling of craving, said to be the cause of suffering – known as 'dukkha'. Dukkha was the name of the Mara that possessed Tegan in *Kinda* [1982 – see Volume 34].



### Left:

Tegan is pulled deeper into the Mara's plan.





**Above:**  
The Doctor  
and Nyssa  
search for the  
missing Tegan.

the floor. A combination of inlay and CSO was then used to place Tegan's face inside the open snake's mouth. When the Mara was defeated, the snake was shown lying inert with pink and green yoghurt slime oozing from its mouth. Cast and crew were in fits of laughter when the 'dying Mara' made a rude noise, caused by the pump used to force yoghurt mixture through its jaws. A recording break was then scheduled for Fielding, Clunes and Miller to have their Mara make-up removed for scenes set after the defeat.

Recording on *Snakedance* ended with all the TARDIS scenes for Parts One and Two, beginning with the console room sequences and concluding with those in the companions' room for Part One. The console panels had undergone refurbishment since the recording of *Time-Flight* with the addition of new components and the repainting of older elements; the white borders were removed with a new coat of metallic silver paint for the fasciae.

Following his work on *Snakedance*, Eric Saward wanted Christopher Bailey to write a third *Doctor Who* serial; Bailey himself had never been entirely happy with *Snakedance*. After being commissioned to submit a scene breakdown for a serial called *May Time* on Tuesday 24 August 1982 with a target date of Monday 6 September, Bailey delivered this outline on Monday 13 September; he was then asked to develop this new serial into scripts under the working title *Man Watch* on Thursday 16 September with a deadline of Monday 13 December. Using the setting of a Byzantine court (something which he had been reading about at the time), Bailey worked on the narrative for four months before losing confidence in the idea.

Saward noted on Friday 11 February 1983 that Bailey had been unable to write *Man Watch*, but hoped to revisit the theme in the future. On Sunday 17 July, Bailey was then recommissioned for two 45-minute episodes under the working title *Childrens Seth* [sic] with a target delivery date of Monday 26 September, later revised to Monday 17 October and with the title redefined as *The Children of Seth* during August. By now, this featured the Doctor with his new companion, Peri. Co-written by Bailey with Marc Platt, *The Children of Seth* was recorded by Big Finish in January 2011 and released as an audio adventure in December 2011. ■

## PRODUCTION

**Wed 31 Mar 82** Ealing Film Studios  
Stage 2: Ruins in Manussan Hills

**Mon 12 Apr 82** Television Centre  
Studio 6: The Market Place [Quiet Corner;  
Outside Mirror Hall; Outside Fortune  
Teller's Booth; Fortune Teller's Booth;  
Puppet Booth; Lane Between Stalls]

**Tue 13 Apr 82** Television Centre  
Studio 6: Ambril's Room; Corridor; Outside  
Ambril's Room

**Wed 14 Apr 82** Television Centre Studio  
6: A Cell; Corridor; Ambril's Corridor; Hall of  
Mirrors

**Mon 26 Apr 82** Television Centre  
Studio 6: Cave [Outside Entrance; Snake

Mouth; Inside Entrance; Near  
Entrance]; Lon and Tanha's Suite

**Tue 27 Apr 82** Television Centre  
Studio 6: Cave [Pictogram Chamber; Long  
Tunnel; Main Chamber; Hidden Chamber]

**Wed 28 Apr 82** Television Centre  
Studio 6: Cave [Main Chamber]; TARDIS  
Console Room; TARDIS Companions' Room



# Post-production

**T**he original dates for tape-to-tape transfer and gallery-only work in TC2 – Saturday 1 and Sunday 2 May – were both cancelled. These production steps were rescheduled to Monday 3 and Wednesday 5 May respectively, with the gallery-only work being done in TC6. In the gallery session, Tegan's point-of-view shots in Part One were distorted to form a fish-eye shot which was rippled slightly and tinted green. Video distortion was likewise used to make a close-up of Dojjen's eyes ripple during one of the film sequences in Part Four (over which the pre-recorded telepathic conversation between Dojjen and the Doctor was dubbed). Quantel was used to insert the face of Dojjen from the

film sequence onto the Little Mind's Eye held by the Doctor in the climax of the ceremony.

Editing took place between Thursday 13 and Monday 24 May. All the episodes overran to some degree, so various cuts were made.

Part One lost a very brief scene of the Doctor and Nyssa hearing Tegan's cry in the console room and rushing to her side, along with Tanha apologising about Lon's behaviour to Ambril. Part Two lost two similarly brief scenes in its first few minutes. These showed a crowd gathered around the Fortune Teller's tent in the marketplace, with Tegan picked out among the faces, and was followed by a short sequence of a confused Nyssa searching for her friend in another part of the market.

**Below:**

Lon was a shoe-in for the Manussan Eurovision entry.





## **Connections: Load of Bosch**

► The masks of the attendant demons were described in Christopher Bailey's scripts as being like something out of the nightmarish Renaissance paintings of Hieronymus Bosch. Bosch was a painter of the Early

Netherlandish period who lived around 1450-1516.



Part Three had four scenes totally removed. The first showed Lon leaving the cave to fetch Ambril, and the second featured the locals putting up bunting for the ceremony at the cave mouth. The third deleted sequence depicted Nyssa peering through the corridor window into Ambril's office and then ducking back, and a scene between Tanha and Chela in which Tanha expressed gratitude that at last her son had found an interest

(supposedly in archaeology) was trimmed. Finally, a short scene in which the Doctor

and Nyssa discussed quantum theory and mathematics while looking at Dojjen's journal in the cell was removed.

It was Part Four that overran the most and required restructuring. The end of the initial scene with Tegan and Dugdale was cut, in which Tegan growled, "Dream on, Showman! I shall soon be triumphant!" The scene after this had its ending removed, in which Tanha asked Lon for help after the Doctor's party escaped, with her son only concerned about the Great Crystal in his grasp. Two cutaway scenes of the snake bas-relief in the chamber of the Mara showing the empty socket awaiting the crystal were dropped (these were intended to go either side of the scene of the Doctor's party hiding in the market). They were to be followed by another scene of Tegan laughing at the mesmerised Dugdale in the hidden cave. As a result of these cuts, two scenes of the Doctor's party meeting an attendant 'demon' were joined together as one longer scene.

A short film sequence of the Doctor's party waiting for Dojjen at the ruins was cut, and the start of the scene in which Lon entered in the Sky-Lord costume was also removed. Ambril commented to Tanha that he had never married, and Tanha remarked that his love for his ancient objects was more lasting than the love he





could have for children – she knew how disappointing children could be.

The ceremony was trimmed in various places. Among the deleted material was dialogue in which the megaphone man announced that the black thoughts of the Mara, the Father of Lies, filled his mind and he was too weak to resist – thus calling for a champion to face up to the evil. At the end of the first two of the three temptations, Lon also claimed the right to his “strikes”, symbolically hitting the head of the carnival snake.

## The final scene

**T**he most notable deletion was the final scene of the townsfolk cheering the Doctor in the marketplace as he took Nyssa and Tegan back to the TARDIS, assuring Tegan that she was free of the Mara for ever. In this sequence, Ambril and Lon apologised for their actions and asked the Doctor if they should destroy the Great Crystal. The Doctor refused to advise them, but in a manner that made it clear that this is precisely what they should do. This was to have been preceded by the film insert of Dojjen walking away, which was instead used to split up the final scene of the ceremony. Because the ending had overrun so badly, some of the material was reworked in the opening scenes of *Mawdryn Undead* as the Doctor assured Tegan that she was now free of the Mara. Second edits were generally shown of each episode, although a third edit of Part Four was transmitted.

Replacing his colleague Malcolm Clarke, who was originally assigned to *Snakedance* in February, Peter Howell, the Radiophonic Workshop musician who had scored *Kinda*, composed the incidental music for *Snakedance* using many musical references from his earlier work (notably



the bowed cymbal theme for the Mara). For the procession scenes at the end of the serial, Cumming suggested something akin to Indian wedding music being heard in the background, prompting Howell to develop the sound of a Turkish Janissary band. The composer used the Fairlight computer synthesiser to both manipulate various sounds digitally (in the ‘mirror’ themes) and also compose ethnic-sounding music for the Janissary band.

Howell recorded almost 27 minutes of general incidental music plus eight minutes of an imaginary band in the marketplace and cave mouth for Parts One, Two and Four, 48 seconds of music for Ambril’s room in Part Two, and about three-and-a-half minutes of background music for scenes in Lon’s suite, the marketplace and the cave entrance during Part Three. Howell and special sound engineer Dick Mills reused elements of the atmospherics around the windchimes on Deva Loka from *Kinda* as the background noise in Lon’s chamber. Fielding’s voice was modulated slightly by a vocoder to make it deeper during some of her possessed scenes. Howell used the vocoder extensively in his score, such as for the tiny wails of voices towards the end of Part One. Lon’s echoing voice as he called out inside the caves in Part One was also produced in the sypher dub.

Dubbing took place on Tuesday 6, Thursday 8, Monday 12 and Wednesday 14 July 1982. ■

### Above:

Hat envy was rife on Manussa.

### Far left:

The Doctor is running out of time.



# Broadcast

- ▶ *Snakedance* was promoted by an announcement after Part Four of *Arc of Infinity* in which the continuity announcer said that the new serial would begin the following week, while a caption photo of the Doctor and Nyssa was shown.
- ▶ *Snakedance* was broadcast on BBC1 at 6.50pm on Tuesdays and 6.45pm on Wednesdays from 18 to 26 January 1983. ITV competition on Tuesdays generally came in the form of local news programmes and popular soaps such as *Crossroads* and *Emmerdale Farm*, while Wednesday nights saw *Doctor Who* pitted against more regional news and *This Is Your Life*.
- ▶ *Snakedance* was selected as a prime example of the Davison era of *Doctor Who* and screened under the heading *The Image Builders* at the National Film Theatre in London on Sunday 30 October 1983 as part of a two-day celebration of the series.
- ▶ The serial was sold abroad to Australia and New Zealand in 1983, with the United States showing it from early 1984. Canada took *Snakedance* in 1985, the Netherlands (where it was screened as *Slangendans*) in May 1986, and the United Arab Emirates in 1987. In North America, the serial was also syndicated as a TV movie of one hour, 31 minutes duration.
- ▶ UK Gold broadcast the serial from July 1994, with a compilation version shown from October 1994. Horror Channel showed *Snakedance* from June 2014.
- ▶ The serial is now held by the BBC as D3 tapes taken from the two-inch broadcast tapes.

**Below:**  
 Tanha – one of the six faces of delusion?



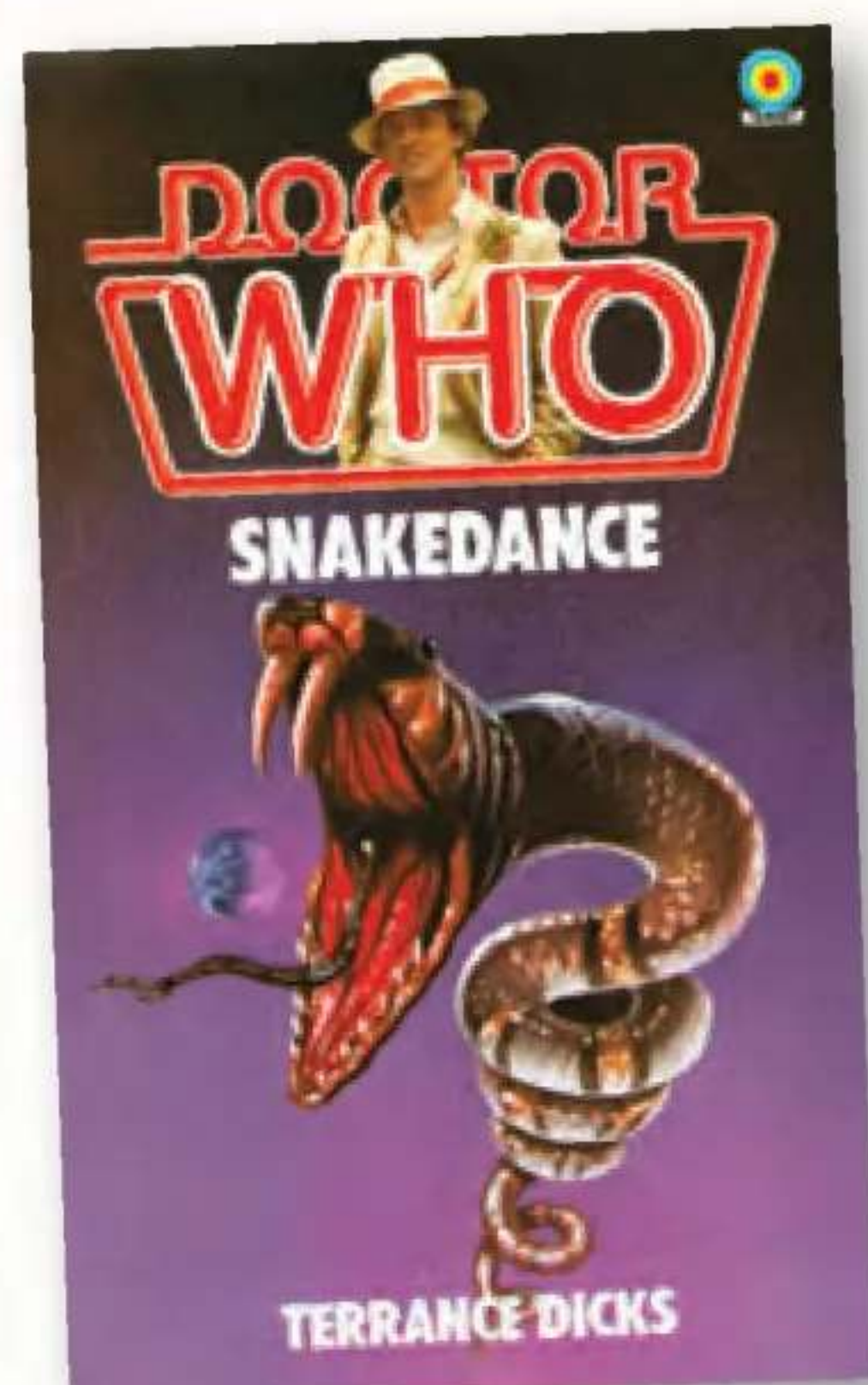
## ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
<b>Part One</b>	Tuesday 18 January 1983	6.50pm-7.15pm	BBC1	24'26"	6.7M (95th)	65
<b>Part Two</b>	Wednesday 19 January 1983	6.45pm-7.10pm	BBC1	24'35"	7.7M (75th)	66
<b>Part Three</b>	Monday 24 January 1983	6.50pm-7.15pm	BBC1	24'29"	6.6M (98th)	67
<b>Part Four</b>	Tuesday 25 January 1983	6.45pm-7.10pm	BBC1	24'29"	7.4M (78th)	67



# Merchandise

**T**errance Dicks novelised Christopher Bailey's scripts as *Doctor Who – Snakedance*, published in hardback by WH Allen in January 1984. This included some of the material trimmed during editing of the television version, and also gave the Fortune Teller the name Madame Zara. The artwork cover depicting the Mara, painted by Andrew Skilleter, also featured a photograph of Peter Davison's Doctor weaved into the series logo. The paperback, numbered Book No 83, was published by Target Books in May 1984, and also formed part of *The Fifth Doctor Who Gift Set*



issued by Target later the same year.

The BBC Video VHS release of *Snakedance* came in December 1994, featuring a painted cover by Colin Howard. The serial was released on DVD as part of the *Mara Tales* set in March 2011, alongside *Kinda*. The special features for *Snakedance* included:

- ▶ **Commentary** with actors Peter Davison, Janet Fielding and Sarah Sutton
- ▶ **Snake Charmer: The Making of Snakedance** – cast and crew look back at the making of the story. With actors Peter Davison and Janet Fielding, director Fiona Cumming, writer Christopher Bailey, script editor Eric Saward, designer Jan Spoczynski, and writer Robert Shearman
- ▶ **Deleted scenes** – scenes from the original ending of Part Four,

courtesy of a timecoded recording kept by producer John Nathan-Turner

- ▶ **In Studio** – a glimpse inside the studio during recording of effects sequences for the story, including the infamous “farting Mara”!
  - ▶ **Saturday Superstore** – Peter Davison guests on the Saturday morning children's show, where he plays cricket with Mike Read and John Craven and takes questions from callers on Saturday 20 November 1982
  - ▶ **Photo gallery** – production, design and publicity photos from the story
  - ▶ **Isolated music**
  - ▶ **Easter Egg: In Conversation** – Chris Bailey and Robert Shearman
  - ▶ **Radio Times listings** in Adobe PDF format
- Snakedance* was also included on GE Fabbri's *Doctor Who – DVD Files* issue 103 in December 2012.

A piece of Howell's background music heard in the market during Part Four, *Janissary Band*, was included on the LP and cassette *Doctor Who – The Music* released in February 1983. The track was also included on the Silva Screen CD release *Doctor Who – Earthshock* in November 1992, the Silva America CD *The Best of Doctor Who: Volume 1* in July 1994, and again included on the 11-disc box set release of Silva Screen's *Doctor Who – The 50th Anniversary Collection* in September/November 2014.

The Mara returned in the 2010 Big Finish audio production *Cradle of the Snake* by Marc Platt, a sequel to *Snakedance* that saw the Fifth Doctor, Tegan, Nyssa and Turlough return to Manussa at the height of the Manussan Empire. ■



**Above:** Colin Howard's cover for the video release.

**Left:** The Target novelisation with a cover by Andrew Skilleter.

**Centre:** Cover for the DVD release.



# Cast and credits

**Right:**  
 "If I see one  
 more snake  
 today..."

<b>CAST</b>	
<b>Peter Davison</b>	The Doctor
<b>Janet Fielding</b>	Tegan
<b>Sarah Sutton</b>	Nyssa
with	
<b>John Carson</b>	Ambril
<b>Colette O'Neil</b>	Tanha
<b>Preston Lockwood</b>	Dojjen [1,3-4]
<b>Martin Clunes</b>	Lon
<b>Johnathon Morris</b>	Chela [2-4]
<b>Brian Miller</b>	Dugdale
<b>Hilary Sesta</b>	Fortune Teller [1-2]
<b>George Ballantine</b>	Hawker [1]
<b>Barry Smith</b>	Puppeteer [3]
<b>Brian Grellis</b>	Megaphone Man [4]

<b>UNCREDITED</b>	
<b>Bob Mills</b>	Lon's Bodyguard
<b>Barney Lawrence</b>	Tanha's Bodyguard
<b>John Beardmore, Derek Suthern, Douglas Auchterlonie, Steve Whymment, Geoffrey Whitestone, April Love, Delphine, Victor Reynolds, Sally Gardener, Kenneth Goodfellow, Nancy Adams, Mary Rennie, Linda Carroll, Tina Winter, Karen Burch, Monique Briant, Pamela Dale, Mark Allington, Valerino Martinez, Gaenor Rees, Angela Delaney</b>	
	Crowd (Marketplace)

**Right:**  
 "Do you have  
 to enjoy your  
 work so much?"



<b>Chris Holmes</b>	Ambril's Attendant
<b>Jean Channon, Sheila Vivian, Derek Hunt, Brian Moorhead</b>	Worthies
<b>Lionel Sansby, Peter Roy, Terry Sartain, Patricia Roy, Patrick Shepherd, Paul de Gallier, Alan Talbot, Dale Warren, Robert Smythe, Alison Neil, Lee Fyles, Hazel Cave, Elaine Hopkins, Rosemary Smith, Penny Lambirth</b>	Crowd (Cave)
<b>Daniel Chamberlain, Taba Bura, Cassie Shilling, Nicola Appleby, Maxine Jeffrey, Jamie Farrar, Cyé Humphries</b>	Children
<b>Ray Lavender</b>	
<b>Derek Holt, Fred Redford</b>	Demons



## CREDITS

Written by Christopher Bailey  
 Incidental Music: Peter Howell  
 Special Sound: Dick Mills  
 Production Manager: Margot Hayhoe  
 Production Associate: Angela Smith  
 [uncredited: June Collins]  
 Production Assistant: Rita Dunn  
 Assistant Floor Manager: Maggy Campbell  
 Film Cameraman: John Baker [4]  
 Film Sound: Ron Blight [4]  
 Film Editor: Alastair Mackay [4]  
 Visual Effects Designer: Andy Lazell  
 Video Effects: Dave Chapman  
 Technical Manager: Derek Thompson  
 Senior Cameramen: Alec Wheal [1,4],  
 Geoff Clark [2-3]  
 Vision Mixer: Carol Johnson  
 Videotape Editor: Rod Waldron  
 Studio Lighting: Henry Barber  
 Studio Sound: Martin Ridout  
 Costume Designer: Ken Trew  
 Make-up Artist: Marion Richards  
 Script Editor: Eric Saward  
 Title Sequence: Sid Sutton  
 Designer: Jan Spoczynski  
 Producer: John Nathan-Turner  
 Director: Fiona Cumming  
 BBC © 1982

**Below:**  
 Nyssa and  
 Chela enjoy a  
 quiet moment.





# Profile

## MARTIN CLUNES

Lon

### Right:

Martin Clunes as Nigel in *No Place Like Home*.

**A**lexander Martin Clunes was born 28 November 1961. His father, Alec Clunes, was a leading light of British theatre in the 1940s and 50s; his second wife, Daphne Acott, was Martin's mother.

Martin and elder sister Amanda grew up near Wimbledon Common. Their father abandoned the family for Majorca, returning to England when diagnosed with lung cancer. He died in 1970.

Clunes was soon packed off to board at Royal Russell School, Croydon, where he began acting to escape bullying.

His mother's cousin was Jeremy Brett, later a famed TV Sherlock Holmes, an avuncular figure who encouraged young Clunes' acting ambitions.

After training at the Arts Educational School, Chiswick, Clunes found work in rep at the Mercury Theatre, Colchester, in productions including *When We Are Married* (1981).

His distinctive features, "jug ears and child-bearing lips" as he later put it, stood out for *Snakedance* director Fiona Cumming when flicking through casting directory *Spotlight*. The 1982 *Doctor Who* story brought Clunes' TV debut. Further television included *Jury* (1983) and sitcom *No Place Like Home* (1983-6).

He was a Bristol Old Vic player from 1984-6, appearing in *Harvey*, *The Rivals*, *The Life of Galileo*, *Three Sisters* and *Richard II* and Canadian tours of *Henry IV* and *Henry V* (1986/7).



Performing in *The Admirable Crichton* (1987/8, Theatre Royal, Haymarket and Bath) he met actress Lucy Aston and they married in 1990. The couple separated in 1993.

He refocused on TV in the 80s, with sitcoms *All at Number 20* (1986/7) and *About Face* (1990) and guesting in *Harry Enfield's Television Programme* (1990, 1992) and *Gone to the Dogs* (1991). Other comic supporting roles followed in *The Upper Hand* (1992), *If You See God, Tell Him* (1993) and *Rik Mayall Presents* (1993). Clunes also played Barmy Fotheringay Phipps in three series of *Jeeves and Wooster* (1991-3).

Straighter TV fare included *Suspicion* (1988), *The Paradise Club* (1989), *Hannay* (1989), *Boon* (1989), *Inspector Morse* (1992) and *Lovejoy* (1993).

Harry Enfield suggested Clunes appear with him as manchild Gary Strang in ITV's 1992 sitcom *Men Behaving Badly*. Enfield subsequently quit, replaced for the second series by Neil Morrissey. Dropped by ITV after just two series, the show relocated to BBC1 where it became a huge hit. It won Clunes a Best Comedy Performance BAFTA in 1996, before concluding at Christmas 1998.

Similar laddish roles followed in comedy dramas *An Evening with Gary Lineker*



(1994), *Neville's Island* (1998), *Hunting Venus* (1999), *Sex 'n' Death* (1999), *Dirty Tricks* (2002) and *The Booze Cruise* (2003).

Clunes pushed into mature, dramatic roles in *Demob* (1993), *Chiller* (1995), *Moving Story* (1995), *Over Here* (1996), *Gormenghast* (2000), *Randall & Hopkirk (Deceased)* (2000), *Lorna Doone* (2000), *A is for Acid* (2002) and the title role in *Goodbye, Mr Chips* (2002). He starred in *William and Mary* (2005) and further leading roles in *Fungus the Bogeyman* (2004) and *Beauty and the Beast* reworking *Beauty* (2004) followed.

Movies ranged from *The Russia House* (1990) to *Carry on Columbus* (1992) and *Shakespeare in Love* (1998) and he starred in and directed comedy *Staggered* (1994). Its producer Philippa Braithwaite married Clunes in 1997, the couple soon forming production company Buffalo Pictures.

In movie *Saving Grace* (2000), Clunes played Cornwall GP Dr Martin Bamford, reprising the role in two *Doc Martin* Sky TV movies in 2001 and 2003. After Sky Pictures folded, Buffalo Pictures sold a revamped *Doc Martin* to ITV in 2004, with Clunes now starring as the taciturn Dr Martin Ellingham. Its eighth series aired in 2017.

Now a household name, Clunes starred in sitcom remake *Reggie Perrin* (2009/10) and dramas *A Mother's Son* (2012), *The Town* (2012), and as Sir Arthur Conan Doyle in *Arthur and George* (2015).

Clunes also fronted factual shows such as *A Man and His Dogs* (2008), *Islands of Britain* (2010), *The Secret Life of Cats* (2014) and *Man and Beast* (2015).

He made a brief stage return in the title role of *Tartuffe* (2002) at the National Theatre, while later movies included *Nativity 3: Dude, Where's My Donkey?!* (2014).

He and Braithwaite made their home on a working farm in Beaminster, Dorset with daughter Emily (born 1999). Clunes received an OBE in 2015. ■







# MAWDRYN UNDEAD

► STORY 125

The Black Guardian seeks vengeance, a group of tragic immortal mutants are desperate for death, and the Brigadier can't remember his oldest friend. Can the Doctor solve the mystery before it's too late?







## MAWDRYN UNDEAD

STORY 125

'MAWDRYN AND HIS FELLOW  
SCIENTISTS APPROPRIATED  
TIME LORD SCIENCE IN ORDER  
TO PROLONG THEIR LIVES.'



# Introduction

**T**he first three stories of the 1983 series exploit *Doctor Who*'s mythology to one degree or another – but *Mawdryn Undead* takes it to extremes. Not only does it feature both the return of the Black Guardian (from the 1978/9 series) and the Brigadier (a long-standing ally of the Doctor, who first appeared in *The Web of Fear* [1968 – see Volume 11] and was regularly in the series throughout the first half of the 70s), but it also features Time Lord technology and ruminates on the pitfalls of regeneration.

Mawdryn and his fellow scientists appropriated Time Lord science in order to prolong their lives. Something went wrong, however, and they were condemned to immortal lives of pain and mutation. The idea of other races getting their hands on Time Lord secrets would become a recurring theme for the next couple of years following this, playing a part in *The Two Doctors* [1985 – see Volume 41], *The Trial of a Time Lord* [1986 – see Volume 42]



and both *Remembrance of the Daleks* [1988 – see Volume 44] and *Silver Nemesis* [1988 – see Volume 45].

The fate of Mawdryn and his colleagues is similar to that of the crew of the *R1C* in *Underworld* [1978 – see Volume 28] but, nevertheless, the Time Lords' ability to regenerate had very rarely been seen beyond the Doctor's own transformations. *Mawdryn Undead* featured a 'surprise regeneration' where companions Nyssa and Tegan believe a newly regenerated Mawdryn to be the Doctor. Later, the Doctor explains that he would have to use up his remaining regenerations to end the mutants' suffering.

This treatise on regeneration is complicated further by a novel time-travel plot thread, where the action is split between 1977 and 1983.

*Mawdryn Undead* is a prime example of a tale where you need a keen interest in *Doctor Who* to understand all the ins and outs of the story. And yet, even if you don't follow every last detail, it still delivers. The plot thread involving Mawdryn's gang is wonderfully creepy, and it isn't too difficult to follow at a basic level – some scientists have brought disaster on themselves with a foolhardy experiment. It's clear that the twists and turns of the time-travel storyline are essentially an excuse to have two Brigadiers in the story – an element that is great fun.

This wasn't the first time – and certainly wasn't the last – that a *Doctor Who* script made huge demands of its loyal audience, but like many of them it still managed to be different, diverting and hugely entertaining. ■

## Left:

The Minyans – another Time Lord failure in *Underworld*.



## PART ONE

**T**wo of the senior boys at Brendon School, Turlough and Ibbotson, admire a vintage car parked in the grounds. Turlough decides to take it for a spin with Ibbotson as his passenger. They swerve to avoid a van and Turlough is knocked unconscious – and encounters a man who calls himself his guardian. [1] He offers to help Turlough leave Earth in return for him killing the Doctor. Turlough agrees, and wakes up with two men standing over him; Doctor Runciman and one of his teachers, Alistair Gordon Lethbridge-Stewart (known to all as the Brigadier).

The Doctor is forced to avert a collision with a spaceship by materialising the TARDIS on board. [2]

Turlough is taken to the school sick bay. He is perturbed to find a small crystal on his bedside table. Once he is alone, Turlough hears the voice of the Guardian

telling him to go to the obelisk on the hill. [3] Turlough sets off with Ibbotson in tow.

The Doctor, Tegan and Nyssa explore the spaceship; it is lavishly decorated but deserted. The length of flight indicator states it has been orbiting the Earth for 3,000 years. [4]

Turlough and Ibbotson reach the obelisk, where Turlough presses a hidden control to reveal a transmat capsule.

Nyssa finds a transmat terminal. The controls indicate someone left the ship six years ago, in 1977. They head back to the TARDIS – and after they have gone, Turlough arrives in the capsule. [5]

Ibbotson finds the Brigadier and tells him that Turlough has disappeared.

The TARDIS can't dematerialise as it is being jammed by the transmat signal. Then suddenly Turlough walks into the console room! He explains that he came from the capsule, and the Doctor uses it to travel to Earth with him. The Doctor examines the transmat control, unaware that Turlough is preparing to strike! [6]







## PART TWO

**T**he transmat control explodes, knocking the Doctor backwards into Turlough, disarming him.

The TARDIS dematerialises from the spaceship, and materialises by the obelisk – but when Tegan and Nyssa emerge, there is no sign of the Doctor or Turlough. They are in a different time zone!

In the Doctor's time zone, Turlough is found by the Brigadier and Ibbotson.

Tegan and Nyssa are surprised when a transmat capsule lands nearby. They go inside to find a badly burned man, who they assume is the Doctor. [1] They help him into the TARDIS.

The Doctor goes to the school with the Brigadier, while Turlough is locked in the sick bay. The Doctor is disconcerted that the Brigadier has forgotten him. They go to the Brigadier's quarters, where the Doctor jogs his memory by mentioning his former companions. [2] The Brigadier

explains he left UNIT seven years ago and now teaches A-level maths. The Doctor mentions Tegan, which jogs another memory as the Brigadier recalls that...

... in 1977, he is visited by Tegan, who has come to the school looking for a doctor. [3]

The headmaster visits Turlough and tells him about his arrangement with the Guardian. But the headmaster turns out to be the Guardian: "Waking or sleeping, you can never escape me, Turlough!" [4]

In 1977, when Tegan mentions the TARDIS the Brigadier is eager to help. They set off for the obelisk.

Turlough escapes from the sick bay by tying together sheets to make a rope. The matron reports his disappearance to the Brigadier. [5]

As Tegan realises they are in 1977 it occurs to her that the burned man they found might not be the Doctor after all. And, true enough, when she enters the TARDIS with the Brigadier, they see that the burned man is horribly mutated! [6]



## PART THREE

**I**n 1983, the Doctor tries to make the Brigadier remember what happened next, but he can't. They enter the capsule and find Turlough. They work out a plan to make contact with the TARDIS.

Back in 1977, the TARDIS picks up the Doctor's signal but the burned man orders them to dematerialise immediately. The ship takes off - with the Brigadier on board!

In 1983, the Doctor tells the Brigadier that to return to the ship he'll need to track the TARDIS. The Brigadier remembers that Tegan gave him a TARDIS homing device in 1977. [1]

The TARDIS returns to the spaceship (and to 1983). The burned man insists on going out on his own. [2]

The Doctor gets the homing device working - now they can use it to make the transmat capsule home in on the TARDIS and return to the spaceship.

The 1977 Brigadier decides to explore the ship, ordering Tegan and Nyssa to remain in the TARDIS.

The Doctor, Turlough and the 1983 Brigadier travel to the spaceship in the transmat capsule. The Doctor tells Turlough to find the TARDIS while he explores with the Brigadier. They find a laboratory of equipment stolen from Gallifrey. [3] This ship's occupants have been trying to extend their lives.

The Doctor wanders off, leaving the 1983 Brigadier alone. He finds the burned man, who calls himself Mawdryn. [4]

The Doctor returns to the TARDIS and is horrified to learn from Tegan that they brought another Brigadier with them. They hurry out to look for him - and Turlough sneaks into the TARDIS. [5]

The Doctor, Tegan and Nyssa find the 1983 Brigadier in the laboratory. Mawdryn tells the Doctor that he and his brothers cannot die and long for death - the Doctor must help them by sacrificing his remaining regenerations! [6]







## PART FOUR

**I**n the TARDIS, the Guardian tells Turlough that if the two Brigadiers meet, the instability could destroy everything. Turlough leaves the TARDIS and bumps into the 1977 Brigadier.

Mawdryn and his brothers have no weapons, so they can't compel the Doctor to help. [1] The Doctor, the 1983 Brigadier, Tegan and Nyssa return to the TARDIS.

Turlough leads the 1977 Brigadier into an alcove and locks him in. [2]

Back in the TARDIS, the Doctor spots Turlough on the scanner. He tells him to take the 1977 Brigadier to the transmat capsule. Turlough goes. The 1977 Brigadier frees himself from the alcove.

The TARDIS dematerialises – and Tegan and Nyssa age rapidly. [3] They have been infected by Mawdryn. The Doctor restores them by returning the TARDIS to the ship, then tries reversing the polarity of the neutron flow before taking off again. This

time Tegan and Nyssa grow younger. The Doctor is forced to return the TARDIS to the ship. Turlough is berated again by the Guardian.

The Doctor and his friends emerge from the TARDIS. Mawdryn admits that he knew that the Doctor would not be able to leave. [4] The 1977 Brigadier continues to wander the ship.

In the laboratory, Tegan and Nyssa are connected to the equipment. When the Doctor gives Mawdryn and his brothers his regenerations, his companions will no longer be infected. The process is about to begin when the 1977 Brigadier walks in and touches his 1983 self. [5] There is an explosion as the time differential is shorted out, which results in Mawdryn and his brothers dying and Tegan and Nyssa being cured. The 1977 Brigadier is knocked out, causing his amnesia.

The two Brigadiers are returned to their own times. Turlough is still in the TARDIS and asks to join the Doctor on his travels. [6]



# Pre-production

**Above:**  
The tragic  
Mawdryn,  
played by  
David Collings.

**M**awdryn Undead was a replacement serial brought forward to fill the gap left by another story, *The Song of the Space Whale*. Around 1978, comic strip writer Pat Mills submitted storyline suggestions to *Doctor Who* script editor Anthony Read. Mills had co-created such British comic titles as *Battle* and *2000AD*, scripting *Judge Dredd* for the latter. With his colleague John Wagner,

he decided to branch out into television writing, and the pair discussed ideas with Read. Read was not receptive, but the contact meant that editor Dez Skinn hired Mills and Wagner in 1979 to work on Marvel Comics' new *Doctor Who Weekly*. Four strips were written for the magazine alternately by Mills and Wagner, with Mills using some of the television ideas in *Doctor Who and the Iron Legion* and *Doctor Who and the Star Beast*, both published in 1979 and 1980 respectively.



One of the ideas for a Marvel strip was that of a colony of people living inside a giant space whale – a concept which Mills' wife, Angie, suggested was good enough for a television serial. Wagner was less keen on this, but during 1980 a storyline based around Tom Baker's Doctor was submitted to script editor Christopher H Bidmead. This was refined over the coming year, during which time Eric Saward took over as script editor in spring 1981.

### New male companion

Shortly after his arrival, Saward was asked by his producer John Nathan-Turner for ideas for a new male companion; the script editor was rather surprised by this because the character of Adric was only just being written out and it was felt that the stories were difficult to plot with three people accompanying the Doctor aboard the TARDIS. Saward suggested the idea of an initially 'evil' or misguided companion for the Doctor – the character's amoral behaviour making him react randomly when under tension, heightening the drama. On Friday 15 May 1981, *Doctor Who* producer John Nathan-Turner issued a character outline for the new companion, Turlough. The outline indicated 'a 20-year-old, blond, skinny youth, whom the Doctor first meets on a planet on which he has lived as long as he can remember. He is blunt, occasionally aggressive, but has an engaging personality. Despite his bluntness, he's chirpy and ever-ready with amusing quips [...] We will eventually discover he is in the employ (or under control) of the Black Guardian.' The Black Guardian was the powerful being who the Doctor defied at the climax to *The Armageddon Factor* [1979 – see Volume 30]. It was intended that the Doctor would save

Turlough's life in his introductory four-part story, at the end of which Turlough would join the TARDIS, despite Nyssa and Tegan's suspicions about his motives. With the character's second story, Turlough would try to engineer the Doctor's downfall. His third story would see the defeat of the Black Guardian – after which a decision would be taken as to whether the character would be retained. However, Nathan-Turner was keen to have a companion who wanted to kill the Doctor, an aspect which Saward was concerned would not work beyond the first serial.

On Monday 7 September Mills and Wagner were commissioned for a scene breakdown on their serial, then called *Space-Whale* (later known as *The Song of the Space Whale*), featuring Peter Davison's Doctor, Nyssa and Tegan. This raised the hopes of the sceptical Wagner, and he collaborated with Mills on a draft script for Part One. Looking at the existing submission, Eric Saward felt that one of the characters, John, could be rewritten as Turlough. In this story, the TARDIS encountered a Ghaleen, a space whale which was heading to help a spaceship

**Below:**  
New boy,  
Turlough.





## Connections: Mara memory

► Tegan is distraught at the beginning of *Mawdryn Undead*, seeking reassurance from the Doctor that she is free of the Mara. This refers to previous adventure *Snakedance* [see page 52], in which Tegan suffered a second possession at the fangs of the Mara, an entity

first seen in *Kinda* [1982 - see Volume 34].



### Below:

The Brigadier's future is catching up with him.

which was broadcasting a Mayday signal; this was in fact a whaling ship, *Orkas*, commanded by Captain Greeg, whose crew members were being killed by a strange life form. Tegan met up with a stowaway called Rina and it was revealed that there was a village colony living in the icy interior of the Ghaleen. John was originally Rina's boyfriend.

By mid-November, the script was with the production office, and refinements were being made. A rehearsal script

for Part One was written on Sunday 22 November, and the formal script commission for *The Song of the Space Whale* came on Wednesday 2 December. By this

time however, Wagner was less happy with the project, and BBC contracts released his interest in the storyline to Mills – although documentation continued to credit them as co-writers. Mills continued with the changes requested by Saward, and prepared a revised scene breakdown on Sunday 10 January 1982, with a rehearsal script for Part Two following on Sunday 21 February.

It was soon clear that Mills and Saward had differences over both the serial's concepts and its characters. During spring 1982 the clash between the writer and script editor made the serial unworkable as Turlough's introductory adventure, and a replacement had to be found which would see the character's début and the return of the Black Guardian. This came in the form of a pre-existing idea from freelancer Peter Grimwade, a director on the series since *Full Circle* [1980 – see Volume 32] and





the writer of *Time-Flight* [see Volume 35], the final story of the 1982 series. Saward had been unhappy with *Time-Flight* but very much felt that Grimwade could do better; he was also grateful to Grimwade for directing his scripts for *Earthshock* so effectively in late 1981.

Grimwade's idea about some criminals involved with the Time Lords was originally intended as a later story in the 1983 series, and was inspired by an English National Opera production of *The Flying Dutchman* which had opened at the London Coliseum on Wednesday 10 February 1982. This suggested a space-bound version of the story – a vessel travelling eternally, its immortal crew unable to escape from life and consciousness.

### 'Time jump'

Grimwade was also intrigued by the idea of a 'time jump' serial; a storyline set in two different time zones several hundred years apart that were affecting each other. It was suggested that this gap should be reduced, and that a linking character should be present in each time zone. Working together, Saward and Grimwade decided on recent dates for the serial, using the Silver Jubilee of Queen Elizabeth II in 1977 to fix the 'past' storyline relative to the 'present' of 1983.

For the linking character, Grimwade wanted a figure from the Doctor's past as an amnesiac, ideally a former companion, an idea that stemmed from fan Ian Levine, who was serving as an unofficial consultant to the series at the time. The first choice was science teacher Ian Chesterton, one of the Doctor's original companions. This in turn inspired the setting of an English school, based on Grimwade's memories of his own boarding school days (which he had hated). Early on it was confirmed



**Above:**  
The Doctor  
makes a  
new friend.

that actor William Russell would not be available to recreate the character he had last played in 1965. However, the school setting was retained, and another companion was sought.

Bringing the storyline forward in the series at short notice meant it was necessary to now introduce Turlough instead of having him as an established companion. Grimwade made him one of the boys at the school, an amalgam with a schoolboy character already in his storyline. Nathan-Turner and Saward maintained their original idea of a trilogy of stories featuring a common enemy, and so requested the addition of the Black Guardian to the plot. The writer was told by Saward not to worry about the background to Turlough as another writer would tie this up in a later serial.

After considering the return of Harry Sullivan, a companion of Tom Baker's Doctor, the production team found that actor Ian Marter was also unavailable. The next choice was Brigadier Lethbridge-Stewart, the commander of the British Division of UNIT with whom the Doctor had spent his exile on Earth. Nathan-Turner had worked with actor Nicholas



Courtney over the years, and at the farewell party for Tom Baker in early 1981 asked him if he would like to return to the series – Courtney happily agreed, recalling the producer from the days when as ‘John Turner’ he had been the floor assistant on *The Ambassadors of Death* [1970 – see Volume 15] and *Colony in Space* [1971 – see Volume 17]. A fee was paid to the creators of Lethbridge-Stewart, Mervyn Haisman and Henry Lincoln, alongside the usual payment to Johnny Byrne for the use of Nyssa. After the decision was taken to use the Brigadier, Levine loaned Grimwade videotapes of the UNIT serials featuring the character.

Also returning would be Valentine Dyall, who had already played the Black Guardian in the final episode of *The Armageddon Factor*, recorded in December 1978. Since then, in addition to playing Dr Keldermans in *Secret Army*, Dyall had also worked on *The Hitchhiker’s Guide to the Galaxy* and *Blake’s 7*. The actor was contracted for 12 episodes to be recorded between September and December 1982.

The serial was named after the immortal scientist of the story and his plight: *Mawdryn Undead* – ‘marw’ and ‘marwaidd’ being Welsh adjectives for dead and ‘dyn’ meaning man. With only a few months before production, both storyline and scripts were commissioned on Thursday 27 May, with the storyline target delivery of Wednesday 2 June. Around this time *The Song of the Space Whale* was still an active project, appearing on documentation right through to mid-July 1985. After further rewrites by Mills, it was planned to be the second serial of the



1985 series. After the serial was eventually dropped, Mills attempted unsuccessfully to launch it as a comic strip for Marvel USA.

The target date for delivery of Grimwade’s replacement scripts was Monday 12 July. Part One of the serial – headed *Mawdryn Undead* (working title) – was delivered on Thursday 10 June and accepted on Wednesday 7 July. Part Two arrived with at the production office on Thursday 17 June, with Part Three delivered on Thursday 24 June, followed by Part Four on Thursday 1 July. The latter two scripts were both accepted on Monday 12 July.

In the script, Lethbridge-Stewart’s name was hyphenated throughout, in accordance with the Patrick Troughton serials that had first featured the character – *The Web of Fear* and *The Invasion* [1968 – see Volume 13]. His full name – Alistair Gordon

## Connections: Dutch inspiration

► For Mawdryn’s endlessly wandering ship, Peter Grimwade was inspired by the nautical legend of the *Flying Dutchman*, a ghost ship that sails the oceans for ever and never makes port. It is said to date from seventeenth-century nautical folklore tales.







Lethbridge-Stewart – given by the Doctor in Part Two, maintained continuity with *Robot* [1974/5 – see Volume 22] and his 1983 persona was described as ‘older and greyer than when we saw him last. His bluff military manner has ossified into eccentricity.’ To differentiate between the two versions of the Brigadier from Part Two onwards, the 1983 character was referred to as ‘Second Brigadier’ or ‘Brigadier 2’ while his 1977 self was ‘First Brigadier’ or ‘Brigadier 1’. There was little description of Turlough other than his being older than Ibbotson who was ‘about 17’. The school that Turlough attended was named as Brendon School.

Part One’s script originally opened with Turlough getting the other boys to gang up on Ibbotson who was showing off his knowledge of cars. There was more dialogue concerning the events of

*Snakedance* between the Doctor and Tegan aboard the TARDIS; this had been added by a reluctant Eric Saward at the request of John Nathan-Turner who wanted the stories tied together. There was also another film sequence during Part One in which Turlough goaded Ibbotson (‘short, fat and unattractive’) into throwing a rock through the window of the headmaster’s bungalow – leaving Ibbotson to take the blame. This was deleted at an early stage before filming was planned.

### Connections: Refuse the call

► Turlough has previously refused the call to join the “CCF”. The CCF is the Combined Cadet Force, a Ministry of Defence-sponsored initiative to give pupils at participating schools a grounding in disciplines of leadership, resourcefulness and endurance. The CCF was created in 1948.



### Locations

The device by which Turlough communicated with the Black Guardian was described as ‘a small crystal cube’ which illuminated so that ‘the whole room is suffused with light’. The vessel containing the mutants was described as ‘a blood red ship looming towards them’ when it appeared on the TARDIS scanner. During a scene between Turlough and Ibbotson in the sick bay, the headmaster was named as Mr Sellick (dropped on recording), and the location where Tegan had first entered the TARDIS in *Logopolis* [1981 – see Volume 33] was defined by Grimwade (who had directed the serial) as being the Barnet bypass – the intended location for filming those scenes. Having no idea which location was to be used for filming *Mawdryn Undead*, Grimwade stated that on the hillside by the school there should be ‘an obelisk or folly. Doesn’t matter exactly what but it should be very distinctive, and feature heavily in early Telecine scenes.’

### Left:

The Doctor must sacrifice himself to release Mawdryn.



### Connections: Dishy music

► Among his many credits, composer Paddy Kingsland had provided music for the BBC2 adaptation of *The Hitchhiker's Guide to the Galaxy* in 1981, which featured a cameo by Peter Davison as the Dish of the Day, a role recorded just prior to the actor starting work on *Doctor Who*.



In the script for Part Two, Nyssa made reference to *Castrovalva* [1982 – see Volume 34] by suggesting that ‘the Doctor’ (actually Mawdryn) should be moved in the zero cabinet – although it was later remembered that this had been lost and the comment was removed, although a reference to the jettisoned zero room was retained in a later scene. In the scene where Nyssa and Tegan placed blankets around ‘the Doctor’, Grimwade’s

script specified that ‘these should include Tom Baker’s old red coat’.

In the scene where the Brigadier and Ibbotson arrived at the obelisk, Turlough’s denial that he had vanished inside a sphere went on longer, with him claiming that Ibbotson was “out of his mind”. Originally, Tegan and Nyssa saw the charred figure of Mawdryn emerge from the transmat capsule – a film sequence restructured to avoid taking the actor concerned on location by setting it inside the capsule. The Doctor’s attempts to get the Brigadier to remember him in his “fourth regeneration” left the Brigadier looking at him ‘as if he were a religious maniac’. The hillside sequence went on far longer, with the Doctor talking about his TARDIS (defined as Time and Relative Dimension in Space) to the Brigadier, Turlough and Ibbotson. Much of this was later rewritten and shifted into a scene set in the corridors of the school. Another scene as the Doctor accompanied the Brigadier and the boys back to school was completely dropped – in it, the Doctor commented that he thought he would have met his old friend over “the missing Concorde” (referring to *Time-Flight*). When this comment

caught Ibbotson’s attention, the Brigadier said, “Pas devant les enfants, Doctor,” in an atrocious accent. Turlough, keen to insinuate himself with the Doctor, mocked his master’s poor French and commented, “Qu’il est déplorable ce veteran avec son galimatias militaire,” to which the Doctor replied, “Mais c’est mon ancien ami, n’est-ce pas, Monsieur le Brigadier?” This enraged the Brigadier who ordered Turlough to the sick bay and Ibbotson to report to Mr Sellick.

Part Two’s script also devoted a whole page to a ‘Biography of Mawdryn & His Fellow Scientists’, explaining how they spent many years researching the secret of regeneration, although their system never quite worked. In desperation, it was Mawdryn who stole a Matamorphosis [sic] Symbiosis Regenerator from Gallifrey. When incorporated into Mawdryn’s system, the results were spectacular, and those subjected to the machine entered a state of perpetual regeneration, making them immortal. Exiled by their elders, the scientists were placed in a ship in perpetual orbit, programmed to enter transmat range of a planet every 70

### Right:

Ibbotson, Turlough’s unwitting accomplice.







years so that they could seek help from other civilisations.

In the rehearsal scripts, the Brigadier lived in a caravan in the school grounds, commenting, “If a caravan was good enough for Monty, Doctor...” The script for Part Two suggested a montage sequence of flashbacks to old episodes which had proved popular with the fans in *Logopolis* Part Four and *Earthshock* Part Two [1982 – see Volume 35] – both directed by Grimwade. His script originally gave Benton’s rank as Corporal (changed to Sergeant on recording). It was indicated that clips should be superimposed on the Brigadier’s eyes – including the Cybermen and then ‘a montage of various climactic moments from the Brigadier’s adventures with the Doctor’. This was later amended to include the Yeti and Colonel Lethbridge-Stewart (of which there was no known existing visual material at the time).

It was stated that the Brigadier had left UNIT seven years prior to 1983, and in the script he taught O-level – not A-level – maths. The date of the 1977 timestream was defined as 7 June 1977, and the film sequences of Tegan at the school called for lines of dialogue from a couple of speaking schoolboys which were dropped before filming. One of the boys then took Tegan

to see the Brigadier at his caravan. Another dropped film sequence had the Doctor and the Brigadier heading for the school and spotting Turlough’s makeshift rope of sheets hanging from the sick bay window. The start of the film sequence of the Brigadier and Tegan setting back out for the TARDIS was to have the companion commenting that they used Lethbridge-Stewart’s name to get out of a bit of trouble at Heathrow. Alone in the TARDIS, the recovering figure of Mawdryn referred to himself as “I, Mawdryn of Kastron”. At the end of the script, Mawdryn was described as “frightening and alien” – in the script for Part One, the eight portraits on the spaceship had been described as ‘basically humanoid but obviously alien with certain distinctive features’.

**Left:**  
Marvellous  
chaps.

## Script edits

**I**n Part Three, the Doctor originally caught up with Turlough outside the transmat capsule, asking the youth, “And where did you learn about transmat radiology?” as he found the pupil attempting to repair the external terminal. He also returned the cube to Turlough while repairing the mechanism. Much of this dialogue – including the talk of the Blinovitch Limitation Effect – was relocated inside the capsule. In the dialogue back at the Brigadier’s caravan/hut, Brigadier 2 explicitly compared the ship trapped in the warp ellipse to the *Flying Dutchman*. The Doctor also mistakenly referred to Turlough as “Adric” before correcting himself.

In Part Four, Mawdryn originally excused the foolish experiments of himself and

## Connections: What a picture!

► The framed picture of the Brigadier in his UNIT uniform seen in his quarters at the school is actually a publicity still taken of Nicholas Courtney from Third Doctor adventure *The Claws of Axos* [1971 – see Volume 16].





his fellow scientists as “a rash presumption of youth”. As the Doctor’s party returned to the TARDIS, Tegan reintroduced herself to Brigadier 2 as they last met “a rather long time ago” for him; the Brigadier remembered “Miss Jovanka” perfectly.

## Reverse the polarity

**P**art Four’s script described what happened to the infected Nyssa and Tegan as ‘degenerating. A grotesque aging process. Their flesh wrinkled and decayed like rotting fruit.’ The mutants were described as ‘Kastron Mutants’ throughout in the directions, and the Doctor’s dialogue included the phrase “reverse the polarity of the neutron flow” – a piece of technobabble associated with the Third Doctor. The line as originally written was “reverse the trajectory...” In the very final scene, some more lines where the Doctor inadvertently

### Right:

Another day, another adventure for the Doctor and Tegan.

### Connections: Whatever happened to...?

► The Doctor uses names of past companions to jog the Brigadier’s memory. Jo Grant, played by Katy Manning, first appeared in *Terror of the Autons* [1971 – see Volume 16], Sarah Jane was Sarah Jane Smith, as played by Elisabeth Sladen from *The Time Warrior* [1973/4 – see Volume 20], while Liz Shaw was the scientist played by Caroline John from *Spearhead from Space* [1970 – see Volume 15].



referred to Turlough as “Adric” were removed before recording, these showing that the Doctor still thought strongly about his recently deceased companion. The serial originally ended with Tegan entering the TARDIS first, only to find Turlough trying to operate the controls. When the Doctor and Nyssa arrived, the Doctor put a hand on Turlough’s shoulder: ‘He has been thinking about Adric. Tegan glares at Turlough. He looks at her for a moment, then turns back to the Doctor. He smiles innocently.’

*Mawdryn Undead* was to be the third serial in both

production and transmission order for the 1983 series, and was the first story in production after a summer break. *Doctor Who* had ceased production in early June with the recording of *Arc of Infinity* [see page 14] and over the next 11 weeks Davison recorded the third and final series of his sitcom *Sink or Swim*. Immediately after finishing the Amsterdam-set serial, filming had taken place on the sitcom from Monday 7 June with weekly recordings from Sunday 4 July.

The director assigned to *Mawdryn Undead* was Peter Moffatt, his third *Doctor Who* booking since *State of Decay* [1980 – see Volume 33]; as was often the case with *Doctor Who*, Moffatt did not fully understand the complexities of the script which he had been assigned but did not let this bother him, often leaving the cast to explain the story to him. The designer





was Stephen Scott on his only *Doctor Who* serial, as was make-up designer Sheelagh Wells – a veteran of *Blake's 7*. For visual effects designer Stuart Brisdon, *Mawdryn Undead* was the first of his several credits on *Doctor Who*. However, it was the sixth and final outing for costume designer Amy Roberts who had joined the series with *Image of the Fendahl* [1977 – see Volume 27].

Nicholas Courtney was booked for the serial on Friday 4 June.

The role of Turlough went to actor and musician Mark Strickson, born in Stratford-upon-Avon in 1959. After training at RADA and working at the Mikron Theatre Company, his first television work was on the Granada police series *Strangers*, followed by *Angels* and *Juliet Bravo*. Knowing that he had been put forward for a role in *Doctor Who*, Strickson found himself facing a dilemma

around May 1982. A recent appearance as an ambulance driver called Terry on *Angels* had got him noticed, and Strickson discovered that this minor character was being considered as a regular when one of the regular cast, Al Ashton, was taken ill. On the Friday before Strickson's audition for Turlough, Nathan-Turner was visited by the producer of *Angels*, Julia Smith, and told that there was little point in seeing Strickson (the penultimate interviewee) as she was offering him a firm job on her show. However, Strickson was also keen to at least read for the role and went to see Nathan-Turner; a reading was performed in the producer's office with the impressed Nathan-Turner then calling Saward in. The pair felt that Strickson was the best choice for the part; Nathan-Turner's partner Gary Downie, who had worked on *Angels*, told him that Strickson had been reliable on the BBC1 medical drama. Offered both the part of Turlough and the *Angels* role, Strickson was angry to discover that his acceptance of further episodes had been assumed by the *Angels* team, and scripts already rewritten accordingly. Given the weekend to consider his choice, the actor made his decision after being knocked off his bicycle by a lorry. He opted for *Doctor Who*... of which he had only seen *The Claws of Axos* [1971 – see Volume 16] because it featured his friend Tim Pigott-Smith. A member of the Society of Fight Directors, Strickson signed on to do all his own stunt work on the series and was offered a contract for an initial 18 episodes on Monday 14 June.

### Connections: See anything of...?

► The Doctor asks after both Sergeant Benton and Harry Sullivan. Benton first appeared as a UNIT corporal on undercover duties in *The Invasion* [1968 – see Volume 13], while former UNIT medical officer and companion to the Fourth Doctor Sullivan was first mentioned on screen in *Planet of the Spiders* [1974 – see Volume 21] and made his first on-screen appearance in *Robot* [1974/5 – see Volume 22].





### Connections: Past adventures 1

► The Brigadier's flashback sequence opened with a close-up of Nicholas Courtney in *The Three Doctors* Episode Two [1972/3 - see Volume 19]. This was followed by clips showing a Yeti from *The Web of Fear* Episode 1 [1968 - see Volume 11], a Cyberman from *The Invasion* Episode Five [1968 - see Volume 13] and then Patrick Troughton's Doctor from *The Three Doctors* Episode Two.



#### Right:

You might want to see your GP about that...

Because the actor was blond it was felt he would look too much like Peter Davison, and

Having not watched *Doctor Who* regularly, Strickson looked into the history of the show and soon realised that he was becoming part of a major series.

Strickson, Nathan-Turner and Strickson's girlfriend, actress Julie Brennon, went to a West End store in London to select the schoolboy costume for Turlough, with Strickson suggesting that the trousers should be kept slightly short so that his socks were visible. When choosing his costume, Strickson wanted it to look dark and contrast with the other regulars, causing Amy Roberts to say he looked like a funeral director.

was asked to shave his hair off as Turlough. Strickson agreed, if he could have six months' loss of earnings pay afterwards for his hair to grow back. It was eventually decided that Turlough's hair should be a vivid ginger to accentuate his blue eyes, and Wells devised a quick way that this look could be achieved on a regular basis. It was also agreed that he would have his eyebrows brushed up and glued in a strange way.

Both Nick Hedges and John Maighan were considered for the role of Ibbotson, but the role went to Stephen Garlick after Moffatt saw him in a play. Garlick had been a child actor in such series as *The Adventures of Black Beauty*.

David Reid, head of series and serials, offered his notes on the scripts on Thursday 8 July, saying he didn't feel that there was a sense of resolution in the final instalment. Nathan-Turner replied the next day, noting that Parts Three and Four were to undergo some rewriting. On Thursday 15 July, it was announced that Sarah Sutton would be leaving





the series when *The Sun* reported *Dr Who Beauty to Quit*; “I’ve been in the show for nearly two years and I think that is long enough,” the actress said before flying out to America. The following day, Sutton joined Nathan-Turner, Anthony Ainley (the Master) and Dalek creator Terry Nation in Chicago at PanoptiCon West II, the largest *Doctor Who* convention thus far (a joint effort of NADWAS, PanoptiCon West and ComicCon) where Nathan-Turner announced a pre-sale of 78 Peter Davison episodes to the USA. The event was covered by the *Daily Express* the following Monday in *US fans go wild for Dr Who and Nyssa*.

### Dalek comedy sketch

**A**n extract from *The Visitation* [1982 – see Volume 35] appeared on BBC1’s junior television magazine programme *Take Two* on Tuesday 20 July; the feedback from younger viewers at Heatsease Comprehensive and Warden Park Schools indicated that they were less than keen on the show’s new look. A comedy sketch featuring two Daleks in a wine bar and a nostalgic look back at the series with a namecheck for the Voord (from *The Keys of Marinus* [1964 – see Volume 2]) featured in the Radio 4 comedy show *Injury Time* on Tuesday 27 July.

Meanwhile, rewrites continued on Grimwade’s scripts. On Thursday 29 July amendments were made to the scene in the transmat capsule in Part Three with the Doctor asking if the Brigadier entered the TARDIS back in 1977, referring to the Blinovitch Limitation Effect – a piece of scientific jargon about time paradoxes introduced in *Day of the Daleks*. [1972 – see Volume 17]. This was a recommendation from Ian Levine, who looked over the scripts prior to production. Levine

also advised Nathan-Turner that the UNIT stories of the Jon Pertwee and Tom Baker eras had been envisaged as being set in the near future – approximately between 1975 and 1980 – and so the idea of Lethbridge-Stewart being retired at the time of the 1977 Silver Jubilee would not fit with his inferred continuity. Nathan-Turner, was, however, determined to keep the 1977 date.

Before production began again, the *Junior Mirror* section of the *Daily Mirror* launched a ‘make up a monster’ competition on Saturday 31 July as part of a promotion for the new book *Doctor Who: The Making of a Television Series*. The same day, the *Doctor Who* Appreciation Society staged PanoptiCon V at the Grand Hotel in Birmingham; running to Sunday 1 August, this saw a screening of the first Dalek serial (and other episodes) with guests including Peter Davison, Jon Pertwee, John Nathan-Turner, directors Fiona Cumming, Peter Grimwade and Douglas Camfield, writer Terrance Dicks, and Nicholas Courtney and John Levene.

The following weekend, Nathan-Turner and former companion Carole Ann Ford were due to be guests at Gallifrey in Ottawa from Friday 6 to Sunday 8 August. The final *Sink or Swim* recording was staged on Saturday 7 August.

Further script changes were passed on Monday 9 August affecting the first scene where the classic vehicle owned by the Brigadier had now been fixed upon as “a 1929 Humber 16/50 Open Tourer. Imperial model” to correspond with the hired vehicle. Revisions were also made to the scene of Turlough talking to the Guardian in sick bay in Part One, the first two scenes at the obelisk and the TARDIS scene at the start of Part Three where Mawdryn said he must return to the spaceship. ■



# Production

**F**ilming on the serial took place around the Trent Park campus of Middlesex Polytechnic at Cockfosters, Barnet in Hertfordshire. The crew set up on Monday 23 August, ready to film the next day. Because neither Sheelagh Wells nor Amy Roberts were available, they were replaced by Carolyn Perry and Richard Croft for the filming. Joining the team on a regular basis was June Collins, assuming the post of production unit manager from Angela Smith who had moved onto other drama series. Because of the proximity of the location to London, most of the cast and crew travelled to and

from the location by coach from BBC Television Centre each day.

The first day, Tuesday 24, started from 9am, and included all the scenes which required schoolboy extras for both 1983 and 1977. The day started with Courtney as Brigadier 2 in the scene where Ibbotson came running up to him in Part One. After this, the unit moved to near the swimming pool for Turlough hiding from two masters in Part Two, and Tegan arriving at the school in 1977 from the same episode. The final scene shot, before a photocall was held for Peter Davison (who was not filming that day) and Mark Strickson, was a scene in Part One of Turlough and



'THE FOURTH DOCTOR'S BURGUNDY COAT FROM THE 1980/1 SERIES WAS USED FOR THE TARDIS SCENES WITH MAWDRYN.'

Ibbotson heading for the obelisk. After the photocall a couple of 1977 sequences of Tegan and Brigadier 1 (a role for which Courtney had his hair dyed) with the boys celebrating the jubilee in Part Two were shot at the stable block (dressed with suitable decorations), and then the unit returned to the steps at the rear of the mansion for the scene in which Tegan led the Brigadier back to the TARDIS. The last shots of the day were of Ibbotson and Turlough borrowing the Brigadier's car in front of the mansion, with Strickson having some problems handling a period vehicle which he had only learnt he would be driving on the day! The 1929 Humber

Imperial was hired from Midland Film Services. As with some of the days later in the week, shooting was hampered by fine rain. Nicholas Courtney and Peter Davison had worked together before, having recorded an episode of *Sink or Swim* in July 1981 in which Courtney played a bank manager.

Because there had been no film rehearsals, this was Strickson's first day discovering how to play Turlough *in situ*. Nathan-Turner asked the new regular cast member if he could play his part with a posher accent. Peter Moffatt was delighted to discover that Strickson quickly fitted into the cast





**Above:** Mawdryn's weekly cheese and wine social was always a big hit.

and learnt about the show's production pace rapidly. Strickson and Eric Saward sought a 'uniform' look for Turlough; Strickson chose the shirt and tie while Nathan-Turner suggested pink and white fluorescent socks. Strickson was also assured that the red dye used on his hair would wash out easily; in fact it didn't, continuing to stain his pillows at home.

### Connections: Past adventures 2

► The Brigadier's fan-pleasing flashback continued with an Axon from *The Claws of Axos* Episode Four [1971 - see Volume 16], the Gold Dalek from *Day of the Daleks* Episode Four [1972 - see Volume 17], Jon Pertwee's Doctor from *Spearhead from Space* Episode 3 [1970 - see Volume 15] and William Hartnell's Doctor from *The Three Doctors* Episode Two [1972/3 - see Volume 19]



Wednesday 25 began with the opening driving sequences from 9am, performed on a long concrete road south of the main buildings with a camera mounted on the Humber to film the dialogue between Turlough and Ibbotson. Stuntmen Nick Gillard and Paul Heasman doubled for Strickson and Garlick in the crash with another stuntman, Mark McBride, replacing Rocky Taylor as the van driver at short notice. Both vehicles were positioned in a grassy area off the end of the road to appear as though they had crashed, along with a police car. These

accident crowd scenes were filmed with high-angle shots from Turlough's point of view in 'limbo'. Included in the cast were Angus Mackay, who had previously played Cardinal Borusa in *The Deadly Assassin* [1976 - see Volume 26] and worked with Courtney at Birmingham Rep in 1956, and Roger Hammond, who had been Francis Bacon in *The Executioners*, the first episode of *The Chase* [1965 - see Volume 5].

Filming moved to the Brigadier's hut, next to the Students' Union, for the scene of the Doctor and the Brigadier during Part Two, followed by several unused establishing shots. The next scene was at the nearby Wisteria Walk as the Doctor tried to talk to the Brigadier en route for the hut. While Courtney changed make-up, bunting was set around the hut, and an establishing shot was filmed for Part Two, then the final scene was of Tegan meeting the Brigadier 1 in 1977.

Thursday 26 was devoted to most of the 1983 sequences set at the obelisk, located to the north of the main campus up a steep hill. The scenes of Turlough and Ibbotson arriving in Part One were filmed first from 9am, followed by all the scenes requiring Brigadier 2 for Parts Two to Four. This included a shortened version of the Part



Two scene of the Doctor attempting to talk to the Brigadier about UNIT, the mention of the organisation causing the retired officer to say that they must talk at his quarters – a sequence later reworked for recording in the school corridors. The urns placed around the obelisk were props, one opening to reveal the transmat mechanism. The appearance and disappearance of the capsule was achieved in the same way as the arrival and departure of the TARDIS – using a locked-off camera to take two shots with and without the prop, the sequence being crossfaded in editing. The Doctor was seen to use the TARDIS tool kit prop introduced in *Earthshock*, and the transmat control box was rigged to explode on cue. Sutton joined the cast in her second new costume of the 1983 series, although Fielding retained her *Snakedance* [see page 52] and *Arc of Infinity* outfit for the serial. Due to the distance between the location and the main campus, the TARDIS and transmat cubicle props had to be left overnight at the location, with security being hired to watch over the props.

The final day of filming was Friday 27 which saw the remainder of the obelisk scenes (with Courtney as Brigadier 1) filmed in sequence from 9am, and all the shots of the TARDIS materialising

and dematerialising at the end of the day. The serial's location filming concluded with a further photocall.

The following day, Davison made an appearance at a National Waterways Rally as rehearsals on the serial began, running from the Saturday through to Tuesday 7 September at the BBC's Acton rehearsal rooms in Ealing. Sunday 29 then saw Davison and his wife, actress Sandra Dickinson, attending a car rally at Longleat House (where BBC Enterprises had a *Doctor Who* Exhibition) with Nathan-Turner.

### Connections: Past adventures 3

► The Brig's flashback sequence concluded with the K1 Robot from *Robot Part Two* [1974/5 – see Volume 22], a Zygon from *Terror of the Zygons Part Two* [1975 – see Volume 23], Tom Baker's Doctor from *Terror of the Zygons Part Four* and a reprise of the first clip of the Brigadier in *The Three Doctors* Episode Two, before merging back to the studio shot of Nicholas Courtney.



## Plot holes

Joining the cast for studio as Mawdryn was David Collings, who had played Vorus in *Revenge of the Cybermen* [1975 – see Volume 23] and Poul in *The Robots of Death* [1977 – see Volume 26]. During rehearsals, Peter Davison had been concerned about various plot holes; he was amazed to see that the finished serial flowed smoothly. Nicholas Courtney had read the script on holiday in Provence, but could not understand it; he worked hard to create small differences between the two Brigadiers. Also rejoining the series at this stage was Valentine Dyall as the Black Guardian; the veteran actor was in poor health, but carried on regardless although he was nervous that his performance was effective and sought reassurance from Peter Moffatt.

During the rehearsal period, K9 appeared on the BBC1 special *Wogan's*

### Left:

"I'm sorry, sir, the dog ate my homework."





## Connections: Homing in

► Nyssa tells Tegan to take the TARDIS' homing device with her when she leaves the ship to get help. This device was first seen in *Full Circle* [1980 - see Volume 32] and was last seen in

*The Visitation* [1982 - see Volume 35].



*Guide to the BBC* as part of the Bank Holiday Sunday schedule, while some Cybermen joined Floella Benjamin for *Knockout Star Gala* recorded in Blackpool and screened on Bank Holiday Monday.

Location filming of the serial at Trent Park was covered by the *Times Higher Education* Supplement on Friday 3 September, with a

photograph of the opening scene involving the Humber.

The first studio session covered the evening of Wednesday 8 (from 7.30pm to 10pm) and the whole of Thursday 9 September (from 11am to noon, 2.30pm to 5.15pm and 7.30pm to 10pm), and was held in Studio 6 at Television Centre (although originally planned for TC8). The first material to be recorded was the insert shots of the infected Tegan and Nyssa in

the TARDIS for Part Four. Sutton and Fielding were made up by Wells during the late afternoon for their cutaway shots - this was particularly uncomfortable for Sutton who was mildly claustrophobic; the process took around three hours and tests for it with the actresses had been performed a couple of weeks earlier to ensure that neither was allergic to the make-up. This was then followed by the shots of the young Nyssa and Tegan, with child actors Sian Pattenden (who later became an animator, author and illustrator) and 12-year-old Lucy Baker (later known as Lucy Benjamin, who featured in series such as *Press Gang*, *Jupiter Moon* and *EastEnders*) as Tegan and Nyssa respectively, fitted with wigs and dressed in the appropriate costumes; Moffatt and his team had hoped to find better lookalikes for the younger variations of the companions. Although the children spoke a line of dialogue each, they were not credited on the finished programme.

Apart from such special inserts, Moffatt recorded the serial in sequence as far as possible - thus the Part One scenes in the TARDIS console room, the school sick bay and the school corridor were recorded more or less continuously. For the sick bay scenes, Dyall's voice was played into studio

## This spread:

Tegan and Nyssa become infected.



on tape. Writer Peter Grimwade was disappointed by the cosy and agreeable performance of Sheila Gill (with whom Nicholas Courtney had studied drama) as the Matron, having envisaged a harridan. Turlough's means





of communication with the Guardian – described in the script as ‘a small crystal cube’ – was a visual effects prop which would cause a lot of discomfort for Strickson; the internally lit prop was powered by a wire from a car battery which ran up inside the actor’s costume and down his sleeve, with the bulb inside becoming extremely hot to hold after only a short time.

## Film sequences

**R**ecording continued in sequence on Thursday 9 using the TARDIS console room, transmat capsule, school corridor, sick bay and hut sets, but omitting sequences requiring Courtney as Brigadier 1. All the shots requiring film sequences, the model spaceship or spaceship interior shots to be placed on the Colour Separation Overlay (CSO) TARDIS scanner were recorded with the scanner screen blank and left for the gallery-only session. Other shots were CSOed in using caption slides, such as the monolith as seen by Tegan and Nyssa in Part Two. The make-up for Collings’ body



was very time-consuming and, like the ‘ageing’ make-up, used tissues and cotton wool stuck to the body with latex. A dark greasing agent was added to Collings’ hair. As requested in the script, the Fourth Doctor’s burgundy coat from the 1980/1 series was used for the TARDIS scenes with Mawdryn.

A video machine allowed the shot of Courtney in the hut in the 1983 timestream to be lined up with the first shot of him in the montage sequence of past adventure clips. During the recording of scenes on this day, much of Collings’ burn make-up was removed to leave him looking more humanoid to tape the TARDIS scenes in the middle of Part Two.

Sarah Sutton’s departure after two years on *Doctor Who* was again covered by the press, this time in an item from the *Daily Mirror*

## Connections: TARDIS Brig

► In all his years of knowing the Doctor, *Mawdryn Undead* marks only the second time the Brigadier has entered the TARDIS. His first bigger-on-the-inside experience was in *The Three Doctors* [1972/3 – see Volume 19].





### Connections: Queen Mary and Marie Celeste

► Tegan initially compares the spaceship to the lavish ocean liner *RMS Queen Mary* which was launched in 1934 and retired in 1967, but then makes reference to the fact that it was deserted by mentioning the 'Marie Celeste' (actually *Mary Celeste*), a merchant brigantine discovered adrift and deserted in

1872 - as seen in *The Chase* [1965 - see Volume 5].



on Thursday 9, the same day that the new run of *Sink or Swim* began its broadcast on BBC1.

Dyall attended the second studio day on Thursday 9 and was added by CSO to two scenes with Turlough in the TARDIS which were taped back-to-back at the end of the 1983 scenes. After this, Strickson recorded the insert shots of himself in the sick bay bed which were reinserted into the next scene for recording; the sequence in Part Two where he was confronted by the Black Guardian and became an 'astral projection'. A tape

run with locked-off camera was allowed for Dyall to take the place of Mackay, with gallery effects later turning the headmaster into the Guardian. During this time, Courtney underwent a make-up change for his 1977 sequences to be recorded at the end of the evening.

The remaining scenes were all those set in the Brigadier's hut in 1977 (with the set tidied up from the 1983 version) and inside the TARDIS. Collings had been returned to make-up earlier in the day to be transformed into the alien Mawdryn. Wells' intention with her mutant design was to suggest that the creatures' brains were visible through a gap in the skull. A headpiece had been made in latex by Brisdon for the mutants to wear, after an earlier design of his in plastic had failed to blend with Wells' make-up. The headdress designed for David Collings to wear as the alien Mawdryn contained a battery mechanism to make the cranium appear to pulse. Wells was still unhappy with the obvious join on the make-up to the

headpiece and asked Nathan-Turner - who was similarly concerned by the finished effect - and Moffatt if these scenes could be remounted during the second studio block.

Rehearsals for the second studio recording began back at Acton on Saturday 11 September, and a publicity session was held on Wednesday 15. This centered on the departure of Sutton and the introduction of Strickson, whose involvement had been announced that morning in the *Daily Express* in the item *New assistant for Dr Who*. Both were photographed in costume, posing with the TARDIS user manual prop. This formed press items such as *Doctor Who's double agent* in the *Daily Mail* and *Mark's time for Dr Who!* in *The Sun* on Thursday 16. Nathan-Turner was also back in the USA over the weekend of Saturday 18 and Sunday 19 attending Star Con-Denver VI in Colorado.

The second studio took place from Wednesday 22 to Friday 24 September in Studio TC8 at Television Centre. Recording generally ran from 2.30pm to 5.15pm in the afternoon, with evening sessions running from 7.30pm to 10pm each day.





The first material to be recorded on Wednesday 22 was the remounted TARDIS scenes which required Mawdryn. Since the first studio block, Roberts had created a metal band for the mutants' foreheads to hide the join to the headpiece.

The rest of the second block was generally devoted to the scenes on board the Kastron mutants' spaceship, the interior of which had been designed by Scott along Art Nouveau lines. After a change of costume and make-up from his 1977 alter-ego, recording on the spaceship scenes started with the shots of Brigadier 2 leaving the TARDIS and of the same Brigadier in the corridors. With these scenes recorded, Courtney changed make-up again to tape all the Part Four scenes requiring Brigadier 1 set in the corridors, the inner room, the control centre, the capsule, the gallery corridor and the spaceship laboratory – running largely in transmission sequence. Thus, the end of the climactic scene in the laboratory was recorded with Courtney as Brigadier 1, and actor Richard Sheekey doubling for Courtney from the rear in a couple of shots as Brigadier 2. These were

intercut at the editing stage with the shots of Courtney as Brigadier 2 recorded later on, with a flaring to white of the picture as the Brigadiers joined hands. These were also some of the first scenes to use the Kastron mutants, who all wore long, stiff robes which concealed their feet – making them appear to glide through their spaceship.

## Control centre

The control centre set incorporated a colour monitor for the transmat control with black and green computer graphics fed to it. The transmat capsule prop (or rather part of it) used on location then materialised in an alcove around this in a locked-off camera shot crossfaded in editing. Because Dyll was not present in studio for this day, the two scenes in Part Four of Turlough talking to the Guardian used a pre-recorded dialogue tape played back into studio. Similarly, Strickson recorded a 'thinks' track for Turlough as he gazed at the crystal at the end of the serial.

The second day began with the scenes in Part One located in the corridor where the TARDIS landed and the control centre. One of these scenes included a break during which Dyll joined Strickson on the control centre set – this join removed by a flare to white during editing. This was followed by all the scenes set in the transmat capsule in Part Three, with Courtney again in his 1983 costume. Recording then continued largely in sequence for Parts Three and Four on the spaceship, with all the scenes of the 'second Brigadier'.

Various cutaway scenes were left to the third studio day, and these included all the 'infinity' scenes between the Black Guardian and Turlough seen in Part One.

**Left:** Nicholas Courtney and Richard Sheekey rehearse the meeting of the Brigadiers.





**Right:**  
Brigadier  
Alistair Gordon  
Lethbridge-  
Stewart  
(retired).

CSO was used to place the two actors' images from separate cameras onto a computer-generated vortex graphic of blue and green patterns. As Turlough returned to Earth, the image of Strickson was faded in and out. After this, a scene of Mawdryn staggering along the corridor in Part Three was recorded – in one of these sequences the script called for the mutant to suddenly vomit. Moffatt felt that this was unnecessary and recorded two versions of the scene, one in which Collings spat up some special effects vomit and the other in which he did not – the latter being used in the final edit. After this, the scene of Turlough seeing the Black Guardian in the gallery corridor during Part Three was recorded – the eyes of one of the bas reliefs lighting up by use of CSO and then the image of Dyall replaced the face on the bust. Following this were further scenes of Mawdryn crawling around the spaceship.

Two Brigadiers

There was one shot of both Brigadiers appearing in the corridor during Part Three which did not require the use of a double, but instead opted for a split-screen effect in post-production. A locked-off camera was used to record the scene twice, first with Courtney as Brigadier 1, then as Brigadier 2. The materialisation of the TARDIS in Part One was done



next with another locked-off camera shot, followed by a final sequence of the Brigadier 2 finding Mawdryn lying prone in the laboratory. Just prior to this final recording, Nathan-Turner took Courtney to one side and asked which of the Doctors he had appeared with, explaining that he was planning an Anniversary Special in which he hoped the Brigadier would feature.

After recording on the serial had been completed, the false moustache worn by Brigadier 1 was returned to the BBC wig store in case it was needed in the future (such as for the Anniversary Special). The day after recording – Saturday 25 September – saw Janet Fielding marrying *Daily Mirror* journalist Nicholas Davies in Wandsworth Register Office, an event which attracted substantial publicity, including shots of Fielding – in her aged make-up from the serial – wearing a wedding veil. Conversely, Strickson, who married Julie Brennon around the same time, had requested no press coverage on his own big day, and Nathan-Turner had respected the actor's request for privacy.

PRODUCTION

**Tue 24 Aug 82** Middlesex Polytechnic, Trent Park, Barnet [School Front, Back and Terrace]  
**Wed 25 Aug 82** Middlesex Polytechnic, Trent Park [Country Lane; Field; Brig's Hut]  
**Thu 26 Aug 82** Trent Park [Obelisk; Hilltop; Outside Capsule]  
**Fri 27 Aug 82** Trent Park [Hilltop]

**Wed 8 Sep 82** Television Centre Studio 6; TARDIS Console Room; School Sick Bay; School Corridor; Transmat Capsule  
**Thu 9 Sep 82** Television Centre Studio 6; TARDIS Console Room; School Corridor; School Sick Bay; Transmat Capsule; Hut  
**Wed 22 Sep 82** Television Centre Studio 8; TARDIS Console Room [remount]; TARDIS Corridor; Corridor; Inner Room;

Control Centre; Capsule; Gallery Corridor; Laboratory  
**Thu 23 Sep 82** Television Centre Studio 8; TARDIS Corridor; Gallery Corridor; Control Centre; Corridors; Laboratory; Inner Room  
**Fri 24 Sep 82** Television Centre Studio 8; Infinity; Corridor; Gallery Corridor; TARDIS Corridor; Laboratory



# Post-production

**T**ape-to-tape transfer for the videotaped material took place on Tuesday 28 September, and then a gallery-only day to add video effects, manipulate images using Quantel and transfer the film material was held from 11am to 10pm on Thursday 30 in Studio TC6. Dave Jervis was originally scheduled to handle video effects, but he was replaced by Robin Lobb. The TARDIS dematerialisation effect called for the use of Quantel in conjunction with a new piece of equipment called 'Topsy'; this was used to isolate the police box prop in the Part Four scene where the Brigadier saw the ship depart.

During editing, several scenes were cut for timing reasons. Part One was trimmed to lose some of Turlough and Ibbotson arriving at the obelisk with the former asking the crystal what he was supposed to do and his classmate – catching up – asking who he was talking to. Part Two lost a shot of Tegan running from the obelisk and also some schoolboys running past as Turlough made his furtive escape. A scene set in the 1983 hut between the Doctor and the Brigadier was trimmed; in this an upset Lethbridge-Stewart wondered how he had forgotten about the Doctor. “Simple protective mechanism of the brain,” explained the Doctor, telling him to remember now. The Brigadier was

**Below:**

Friends who go way back.







**Above:** Mawdryn never could get the hang of Mondays.

**Right:** That top button had better be done up, Turlough!

frightened, admitting that he felt as if he was on the verge of something appalling, saying, “I’ve never been so scared in my life.” The start of a TARDIS scene was cut to remove Nyssa explaining that their trip to Earth didn’t take long because they were close by already. A short scene showing Tegan peering into the empty capsule was removed, as was the end of a scene between the 1983 Brigadier and the Doctor in which the old soldier recalled that Tegan was Australian; the start of a scene between Brigadier 1 and Tegan in the hut was also removed. Part Three also lost a 1983 hut scene as the Brigadier and Turlough watched the Doctor attempting to repair the homing device. Turlough commented that, if he remembered his astro-biology correctly, somebody in a warp ellipse could theoretically live for ever. The Brigadier sceptically commented that this sounded like the *Flying Dutchman*.

The incidental score for the serial was recorded by Paddy Kingsland, who made

heavy use of an electric guitar throughout for a semi-rock soundtrack. By now, Kingsland, who had scored *Doctor Who* serials since *State of Decay* for the 1980/1 series, had left the BBC Radiophonic Workshop. After completing the score for *Castrovalva* in late 1981, Kingsland left the BBC in early 1982 to go freelance and set up his own music studio. However, he informed Nathan-Turner that he would be happy to continue working on *Doctor Who* if required; he was booked to score *Mawdryn Undead* on Wednesday 4 August having been previously approached for the serial (erroneously referred to as *The Enlighteners*) on Friday 28 May. The story saw Kingsland return to the Maida Vale studios to work in liaison with Brian Hodgson, the head of the Workshop. Just over 40 minutes of electronic music was recorded for the serial. The music played on the Brigadier’s television in Part Two was 35 seconds of *Lilliburlero*; based on a march from the time of the English Civil War, the instrumental was composed by Stanley Masters under the pseudonym ‘Edrich Siebert’ and had been included on the 1973 library music LP *Bandstand (Full Band)/Bandstand (Small Band)* from KPM (KPM 1115). ■





# Publicity

► The broadcast of the serial was heralded by a colour *Back Pages* feature in *Radio Times* on Thursday 27 January, 1983. Entitled *Guess Who's coming back*, reporter Vicky Payne concentrated on the return of Lethbridge-Stewart along with a location publicity shot of Courtney, Davison and Strickson with the transmat capsule. The programme listing for Part One in the same issue included a black-and-white picture of Davison in the hut set from the serial.

► On Tuesday 8 February, BBC in-house magazine *Ariel* carried an article about Janet Fielding being made up



**Left:** *Radio Times* trumpets the return of the Brigadier.

as a 3,345-year-old shortly before her wedding day in an item entitled *The Bride was able to blush after all*.





# Broadcast

## Above:

Can the Doctor see through Turlough's deception?

► In addition to his acting work, Mark Strickson continued to work in a pub on the Kennington Road in London in the evenings after rehearsals. He performed these duties right the way through to January 1983 before it was suggested that he should give up this other work just prior to his début in *Doctor Who*.

► *Mawdryn Undead* was broadcast on Tuesday and Wednesday nights. All four episodes overlapped with ITV's news programmes, with Parts One and Three spilling into the soap opera *Emmerdale Farm* and Parts Two and Four opposite *This Is Your Life*.

► After Part One, Part Two was promoted with a colour photographic caption of the Doctor and Mawdryn (ruining the change of appearance of the character who debuted in the next episode) and a continuity announcement. Following Part Three, the same caption promoted the final instalment and the new BBC LP, *Doctor Who – The Music*. After Part Four, the next serial, *Terminus*, was promoted with a colour caption of the Doctor, Kari and the dead pilot.

► Overall, *Mawdryn Undead* received the highest average ratings of the 1983 series, with Part Two getting one of the



highest AIs and Part Four getting the equal-largest audience with *Snakedance* Part Two.

- ▶ Fans of the series were swift to spot the ‘UNIT dating’ continuity clash. The Friday 11 February edition of *Points of View* aired letters concerning the use of the years 1977 and 1983 for the Brigadier’s retirement, when it had been assumed that the UNIT stories were set in the future (a setting of 1975 was hinted at in *The Web of Fear*, and Sarah stated that she comes from 1980 in *Pyramids of Mars* [1975 – see Volume 24]). Viewer Ian J Scott-Horne wrote to *Radio Times* a few weeks later to ask where the Doctor had been in the 1977 sequences; in the same issue, Brian Boyd praised both the return of the Brigadier and the introduction of Turlough.
- ▶ Part Two of *Mawdryn Undead* was included in the *5th Doctor – Selected Gems* session of the National Film Theatre’s weekend *Doctor Who: The Developing Art* to celebrate the show’s twentieth anniversary on Sunday 30 October 1983.
- ▶ *Mawdryn Undead* was sold abroad to Australia and New Zealand in 1983, with North America taking the serial in early 1984, where it was

also syndicated as a TV Movie of one hour 31 minutes duration. Canada purchased the episodes in late 1985, and Holland broadcast it as *Een Nieuwe Bedreiging* in June 1986. The United Arab Emirates showed *Mawdryn Undead* in 1987.

- ▶ The serial was screened in episodic form by UK Gold from August 1994 and also as a compilation from October 1994. The serial is held by the BBC as D3 tapes taken from the two-inch broadcast tapes. The 16mm film sequences, including out-takes, exist in a private collection.

**Below:**  
Mawdryn hoped his new coat would divert attention from his head.



ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
<b>Part One</b>	Tuesday 1 February 1983	6.50pm-7.15pm	BBC1	24'03"	6.5M (103rd)	67
<b>Part Two</b>	Wednesday 2 February 1983	6.45pm-7.10pm	BBC1	24'33"	7.5M (83rd)	70
<b>Part Three</b>	Tuesday 8 February 1983	6.50pm-7.15pm	BBC1	24'32"	7.4M (84th)	67
<b>Part Four</b>	Wednesday 9 February 1983	6.45pm-7.10pm	BBC1	24'33"	7.7M (78th)	68



# Merchandise

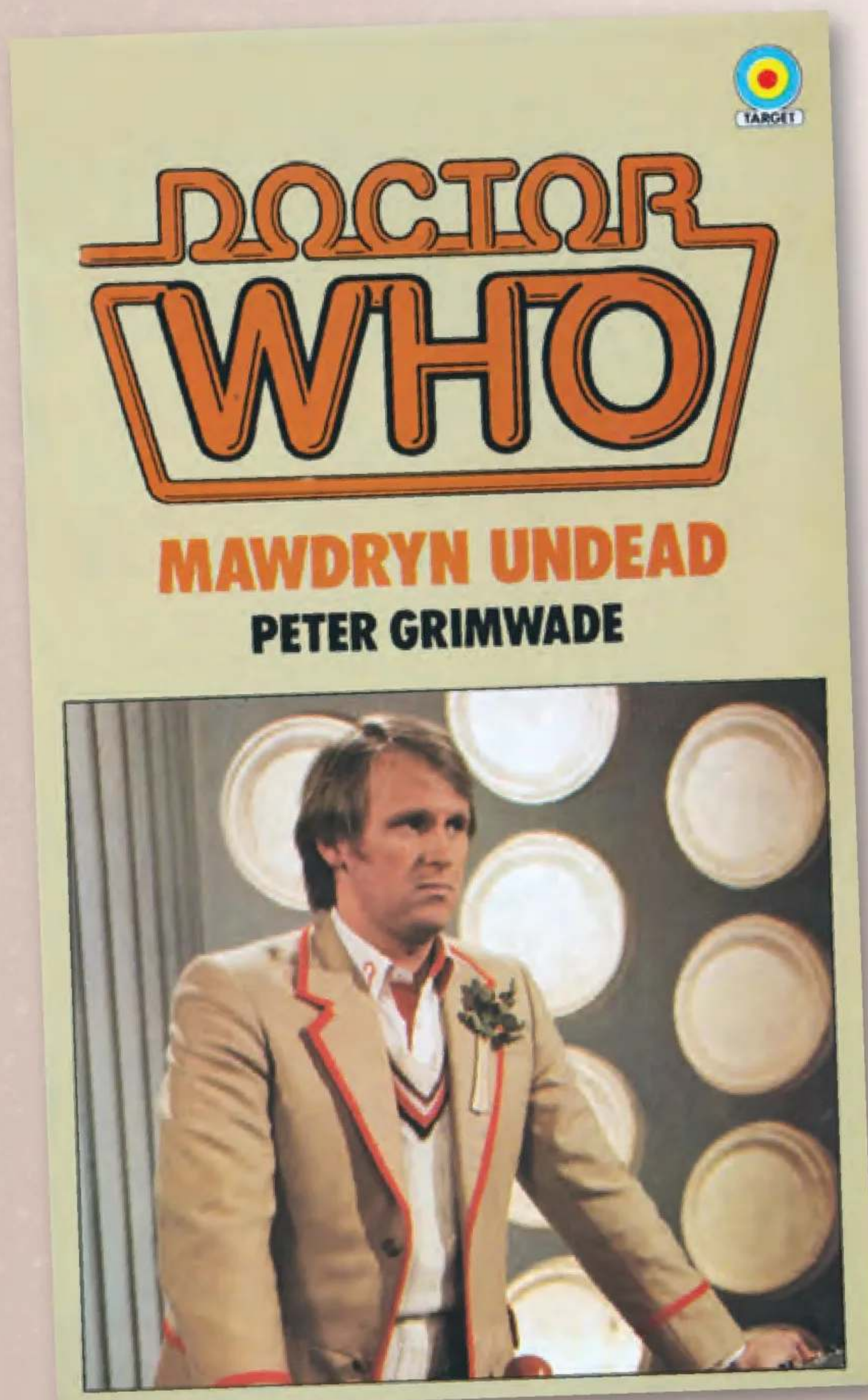
## Far right:

The *Doctor Who* Appreciation Society's release of the soundtrack on cassette.

## Right:

Target Books' cover for the novelisation.

**P**eter Grimwade novelised his scripts for WH Allen as *Doctor Who – Mawdryn Undead*, incorporating material from the opera which had inspired the tale as well as reinstating much of the detail and dialogue deleted between his original script and the teleplay. This was published in hardback in August 1983, with a colour photograph of the Doctor in the TARDIS on the cover. As Book Number 82, it was published in paperback by Target Books in January 1984. In late 1984 this edition also formed



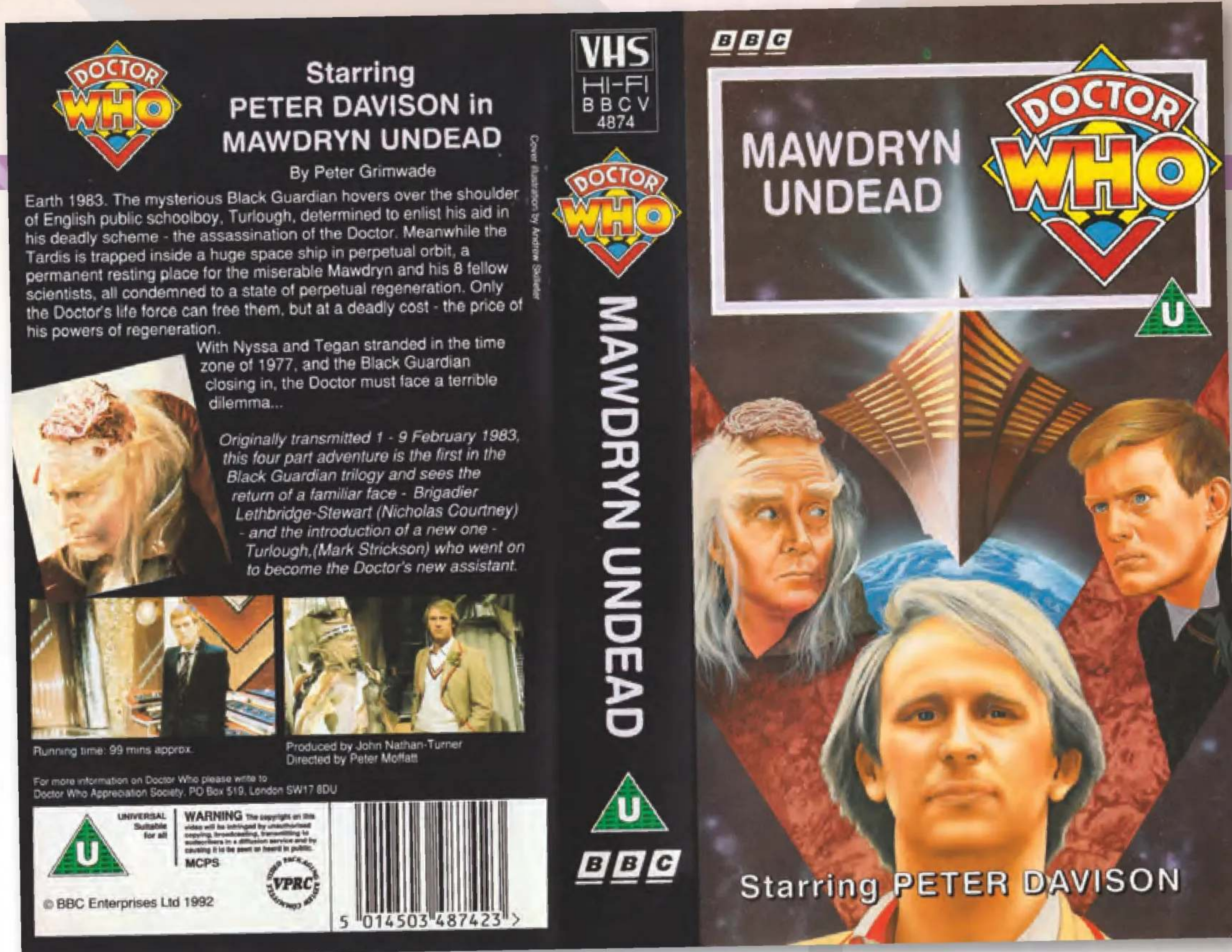
part of *The Sixth Doctor Who Gift Set*. The paperback was reissued in March 1992 with an artwork cover by Alister Pearson.

*Mawdryn Undead* was released on BBC Video in November 1992 with a painted cover by Andrew Skilleter. The serial was released on DVD as part of *The Black Guardian Trilogy* box set in August 2009. The four-disc set included *Mawdryn Undead*, *Terminus* and *Enlightenment*. The special features for *Mawdryn Undead* were:

- ▶ **Commentary** with actors Peter Davison, Mark Strickson and Nicholas Courtney, and script editor Eric Saward
- ▶ **Who Wants to Live Forever?** – cast and crew look back at the making of the story. With actors Peter Davison, Nicholas Courtney, Mark Strickson, David Collings and Lucy Benjamin, director Peter Moffatt, script editor Eric Saward and plastic surgeon Dr Simon Withey. Narrated by Floella Benjamin
- ▶ **Liberty Hall - a New Drama** – Journalist Philip Clarke (Simon Ockenden) travels to Brendan School to interview Brigadier Lethbridge-Stewart
- ▶ **Deleted & Extended Scenes**
- ▶ **Film Trims** from the location filming, including clapperboards and cast and crew setting up and performing various takes
- ▶ **Out-takes** – the producer's blooper reel
- ▶ **CGI effects**
- ▶ **Continuity**
- ▶ **Photo gallery**
- ▶ **Set photo gallery** – set design photos from the story
- ▶ **Isolated score** – option to watch the story with the isolated music score
- ▶ **Subtitle production notes**







## Merchandise

**Left:**  
Andrew Skilleter's cover for the video release.

► **Easter Egg #1** - TARDIS Information System

► **Easter Egg #2** - Studio floorplans

*Mawdryn Undead* was also on issue 50 of the *Doctor Who - DVD Files*, published by GE Fabbri in December 2010.

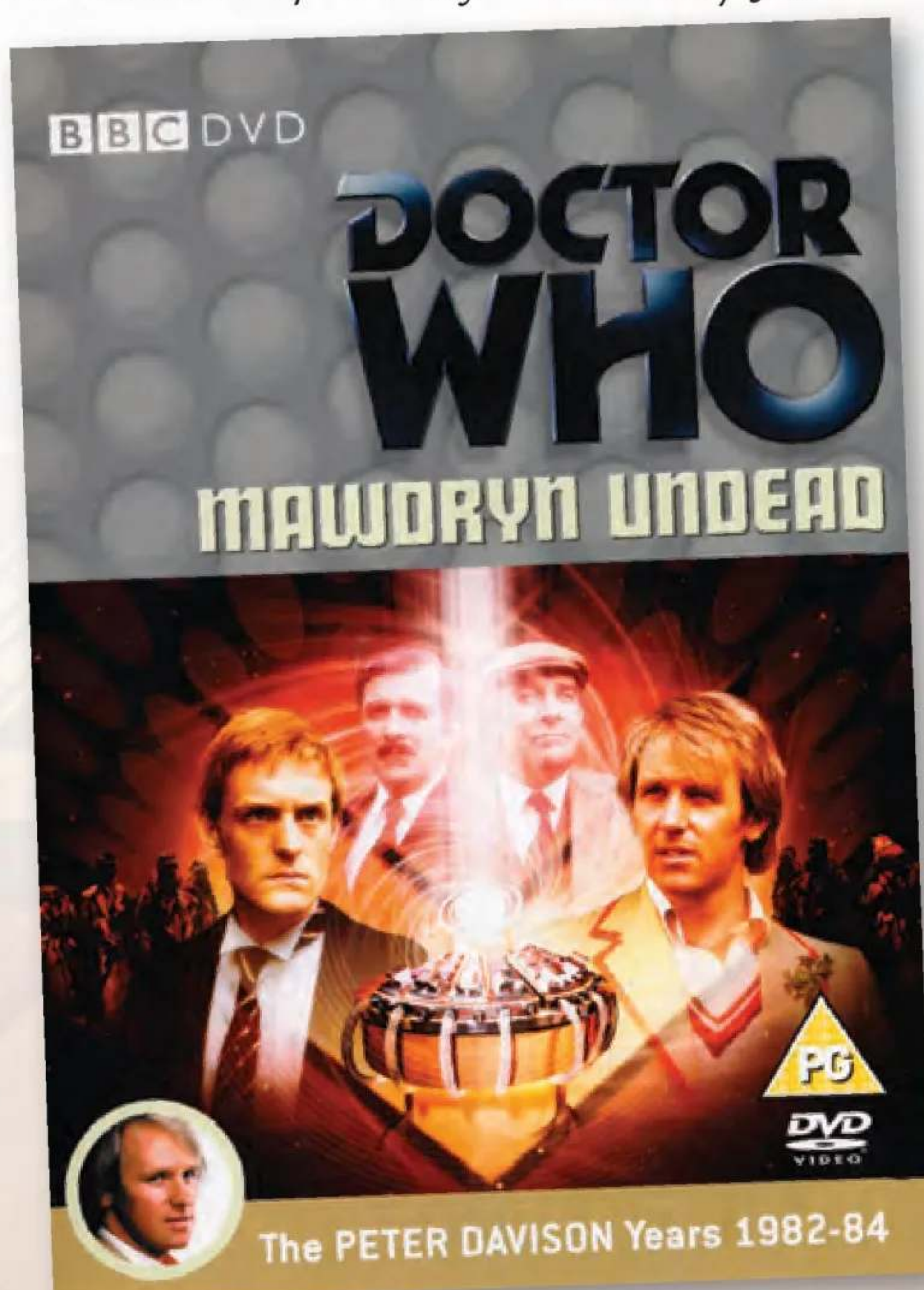
Twenty-four of Paddy Kingsland's music cues for the serial formed one side of a soundtrack cassette - *Doctor Who: The Corridor of Eternity* - issued by Julian

Knott and Paddy Kingsland for the *Doctor Who* Appreciation Society in late 1990. A *Mawdryn Undead Suite* was featured on the four and 11-disc editions of Silva Screen's *Doctor Who: The 50th Anniversary Collection* in December 2013 and September/November 2014 respectively.

Postcards featuring Turlough, Tegan and the Brigadier from *Mawdryn Undead* were printed by Larkfield Printing in 1982. A stamp cover of Nyssa from *Mawdryn Undead* was available from the Stamp Centre in March 2004. Copies were signed by Sarah Sutton. ■

**Bottom left:**  
Cover for the DVD release by Clayton Hickman.

**Below:**  
Larkfield postcards of Turlough and the Brigadier.





# Cast and credits

Far right:

To save Tegan, the Doctor must give up being a Time Lord.

CAST

**Peter Davison** ..... The Doctor  
**Janet Fielding** ..... Tegan  
**Sarah Sutton** ..... Nyssa

with

**David Collings** ..... Mawdryn [2-4]  
**Nicholas Courtney** ..... The Brigadier<sup>1</sup>  
**Valentine Dyall** ..... Black Guardian  
**Mark Strickson** ..... Turlough  
**Angus MacKay** ..... Headmaster [1-2]  
**Stephen Garlick** ..... Ibbotson [1-2],  
**Roger Hammond** ..... Doctor Runciman [1,4]  
**Sheila Gill** ..... Matron [1]  
**Peter Walmsley** ..... 1st Mutant [3-4]  
**Brian Darnley** ..... 2nd Mutant [3-4]

<sup>1</sup> Appears as the 1983 version in Part One and 1983 and 1977 versions in Parts Two to Four. Billed as Brigadier Lethbridge Stewart in *Radio Times*

UNCREDITED

**Paul Ryan, John Hamilton Russell, Miles Ross, Adam Ross, Oscar Peck, Glen Paul, Paul Lawrence, Piers Keating, Colin Forsyth, Russell Brook, Chris Bradshaw, David Cole, Wayne Norman** ..... Schoolboys: 1983  
**Nick Gillard** ..... Stunt Double for Turlough  
**Paul Heasman** ..... Stunt Double for Ibbotson  
**Mark McBride** ..... Stuntman/Van Driver  
**Robert Smythe** ..... Police Constable  
**John Cannon** ..... Police Sergeant  
**Judy Roger** ..... Middle-aged Lady  
**Dennis Jennings** ..... Middle-aged Man  
**Bill Felton, Bill Hughes** ..... Farm Labourers  
**Mark Allington Fred Haggerty, Les Conrad, Gerry Alexander** ..... School Masters: 1983  
**Derek Chessor, Timothy Slender, Mitchell Homer, Wayne Norman, Stephen Kebell** ..... Schoolboys: 1977 inc. Powell

Right:

The revamped TARDIS line-up prepares for new adventures.







**David Cole, Mitchell Homer, Ian Craig,  
Michael Leader, Richard Olley** ..... Mutants  
**Richard Sheekey** ..... Double for The Brigadier  
**Lucy Baker** ..... Nyssa as a child  
**Sian Pattenden** ..... Tegan as a child

## CREDITS

Written by Peter Grimwade  
Incidental Music: Paddy Kingsland  
Special Sound: Dick Mills,  
BBC Radiophonic Workshop  
Production Manager: Ann Aronsohn  
Production Associate: June Collins  
Production Assistant: Valerie Letley  
Assistant Floor Manager: Ian D. Tootle  
Film Cameraman: Godfrey Johnson  
Film Sound: Ron Brown  
Film Editor: Chris Woolley  
Visual Effects Designer: Stuart Brisdon  
Video Effects: Robin Lobb  
Vision Mixer: Carol Johnson  
Technical Manager: Alan Arbuthnott  
Senior Cameraman: Robin Barnes  
Videotape Editor: Rod Waldron  
Studio Lighting: Don Babbage  
Studio Sound: Martin Ridout  
Costume Designer: Amy Roberts  
[uncredited: Richard Croft on film]  
Make-up Artist: Sheelagh Wells  
[uncredited: Carolyn Perry on film]  
Script Editor: Eric Seward  
Title Sequence: Sid Sutton  
Designer: Stephen Scott  
Producer: John Nathan-Turner  
Director: Peter Moffatt  
BBC © 1982





# Profile

## DAVID COLLINGS

Mawdryn

**B**orn 4 June 1940 in Brighton, Collings fell into professional acting only because he was asked. Involved in amateur dramatics from the early 1960s, with no formal training, he was invited by David Scase to join his Liverpool Playhouse rep company. Productions included *The Hostage* (1963), *Pinocchio* (1963) and *View from the Bridge* (1964).

His angled, Dickensian face and sharp features suited classical and costume roles. His TV début came as Raskolnikov in Rediffusion's *Play of the Week* adaptation of Dostoyevsky's *Crime and Punishment*, aged just 24. Broadcast 16 November 1964, his face graced the cover of that week's *TV Times*.

Many television roles followed in *Gideon's Way* (1965), *Danger Man* (1965), *Z Cars*

(1965), *Softly, Softly* (1966), *No Hiding Place* (1966), *The Troubleshooters* (1966), *Dr Finlay's Casebook* (1968), *Special Branch* (1969) and *Strange Report* (1969).

He became a familiar face in costume dramas such as Ken Russell's *Omnibus* on *Delius Song of Summer* (1968), Dostoyevsky's *The Possessed* (1971), *The Mind of Mr JG Reeder* (1969), *The Canterbury Tales* (1969), *The Shadow of the Tower* (1972), *The Regiment* (1972), *Fall of Eagles* (1974), *Treasure Island* (1977), children's drama *Midnight Is a Place* (1977/8) for which he also sang the theme tune, *Julius Caesar* (1979), *A Tale of Two Cities* (1980), *Fame Is the Spur* (1982), *The Two Gentlemen of Verona* (1983), *By the Sword Divided* (1985), *The Theban Plays* (1986), *Miss Marple* (1985), *Oscar* (1985) and *Persuasion* (1995). He portrayed historical figures including Anthony Babington in *Elizabeth R* (1971), John Ruskin in *The Love School* (1975), William Wilberforce in *The Fight Against Slavery* (1975), Jakob Grimm in *Omnibus: The Brothers Grimm* (1979), and William Pitt in *Prince Regent* (1979).

Other TV work since the 1970s included *Black and Blue* (1973), *Crown Court* (1975, 1983), *The Professionals* (1978), *Francis Durbridge Presents: Breakaway* (1980), *The All-Electric Amusement Arcade* (1983), *Boon* (1991), *Love Hurts* (1992), *The Darling Buds of May* (1993), *The Ruth Rendell Mysteries* (1995) and *Holby City* (2015). He was headmaster Mr Winters in *Press Gang* (1989-93).

Collings took three *Doctor Who* roles. As well as Mawdryn, he appeared, masked, as the Vogan Vorus in *Revenge of the Cybermen* [1975 – see Volume 23] and was cast again by director Michael E Briant as Poul in *The Robots of Death* [1977 – see Volume 26]. He reprised Poul in a *Kaldor City* audio in 2003. Often touted by fans to play the Doctor, Collings finally assumed the role in Big Finish's *Unbound* audio *Full Fathom Five* (2003).

### Right:

David Collings in *Omnibus: A Song for Summer* in 1968.





TV fantasy fans will recognise him from two *Out of the Unknown* plays – *Level Seven* (1966) and *The Naked Sun* (1969) – *UFO* (1970), the final episode of *Blake's 7* (1981), *Look and Read* schools dramas *Dark Towers* (1981) and *Through the Dragon's Eye* (1989), *Dramarama* fantasy entry *The Universe Downstairs* (1985), and *The Return of the Antelope* (1988). He is perhaps best known as the whimsical Silver in two *Sapphire & Steel* (1981/2) serials.

Film appearances include Bob Cratchit in musical *Scrooge* (1970), *Joanna* (1968), *Mahler* (1974), *The Thirty-Nine Steps* (1978) and *The Invisible Woman* (2013).

While TV dominated in the 60s, theatre work included *The Madwoman of Chaillot* (1967, Yvonne Arnaud, Guildford), *The Creeper* (1967, Golder's Green Hippodrome) and *The Cocktail Party* (1968, Chichester Festival Theatre). The 1970s brought *Macbeth* (1975/6, New Vic, Bristol) and *Twelfth Night*, *Romeo and Juliet* and *Richard III* (all 1976, St George's Theatre, London).

Involved with the Royal Shakespeare Company since the mid-80s, he was Hawk's Rival/Newman Noggs in *The Life and Adventures of Nicholas Nickleby* (1986). Subsequent productions included *Hamlet* (1987), *Henry VIII* (1996-8), *Camino Real* (1996-8), *The Spanish Tragedy* (1997), *Volpone* (1999/2000) and *King John* (2001). He was Egeus in the RSC/Garsington Opera production of *A Midsummer Night's Dream* (2015, High Wycombe). Collings also performed in National Theatre productions of *Richard III* (1990), *King Lear* (1990) and *Stanley* (1996).

In later years, Collings was part of the Barbican Theatre's Cheek by Jowl company, in

modern dress versions of *Cymbeline* (2007), *Troilus and Cressida* (2008), *Macbeth* (2009-11) and *'Tis Pity She's a Whore* (2011/12, 2014).

He married actress Karen Archer in 1983. They appeared together on radio, and in the RSC's *Nicholas Nickleby*. Collings also made several guest appearances in Archer's series *The Chief* (1993/4).

Their twins Samuel and Eliza, born 1984, both became successful actors. ■





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**BBC**

# DOCTOR WHO

## THE COMPLETE HISTORY

**STORIES 123-125**

### ARC OF INFINITY

As a powerful being from the antimatter universe attempts to bond with him, the Doctor is urgently summoned to Gallifrey. To prevent universal catastrophe, the Time Lords intend to execute the Doctor!

### SLAKEDANCE

The dark evil of the Mara still exerts its influence over Tegan and brings the TARDIS to the planet Manussa. Can the Doctor free his companion before Manussa once again falls under the dominion of the snake?

### MAWDRYN UNDEAD

The Black Guardian seeks vengeance, a group of tragic immortal mutants are desperate for death, and the Brigadier can't remember his oldest friend. It's a sinister mystery the Doctor must solve before it's too late...

